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KOUSSEVITZKY, ARRIVING IN BOSTON, ASSURES  
CONSERVATIVES THEY WILL NOT BE SHOCKEDAmerican Composers on Program—Selection of Soloists Designed to Maintain Symphonic Integrity of Concerts—Hayes  
to Open Sunday Concerts—Registration at New England Conservatory

Boston, Mass., September 13.—Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, arrived in Boston last evening from New York, where he landed from the Aquitania yesterday morning. The celebrated Russian leader, who is making his first trip to this country, was accompanied by quite an entourage, including Mme. Koussevitzky; his secretary, Dr. Vladimir Zederbaum; a valet and two servants. Manager W. H. Brennan of the orchestra; J. N. Burk, press representative at Symphony Hall, and Warren Storey Smith, music critic of the Boston Post, had met him at quarantine. Upon their arrival at Back Bay, the party at once motored to the house at 122 Pond street, Jamaica Plain, which has been taken for the year.

Through Dr. Zederbaum, Mr. Koussevitzky told the newspapermen that he had long known of Boston as one of the principal musical and intellectual centers of America. "My dear friend, Nikisch, often spoke to me of this city," he said, "and his enthusiasm infected me. Moreover, the Boston Symphony Orchestra is reputed throughout Europe to number some of the greatest musicians of the world in its ranks. I have declined several offers from musical organizations in America. While I had my own orchestra in Russia I refused all offers of engagements, as I naturally preferred to give the pieces I chose in my own way. When my orchestra was disbanded I felt that the only post which I would accept in this country would be with the Boston Symphony Orchestra. It was the only organization which could give me true satisfaction. I am indeed flattered by the invitation."

## BOTH OLD AND NEW ON PROGRAMS.

The question of programs arose. "In the first place," Mr. Koussevitzky began, "I am aware of the rumors about my radicalism, but I do not believe Boston will be shocked. I will not play bad music but only the best which is now being produced. At all events, any modernism will consist not so much in new selections as in the arrangement of the programs. I think that an erroneous idea about my radicalism has sprung from my Paris concerts. It was my purpose there to present a new musical art. Here it is entirely different. I am here for an entire season, so my programs will contain both the old and the new. Since I believe in progress in art I cannot leave out what is now being created by young composers."

Answering the inevitable query regarding jazz, Mr. Koussevitzky declared with spirit, "I like it very much. I consider it one of the most important elements of the new music. It has had great influence on most modern musicians of talent. You surely appreciate the fact that jazz has such a potent influence because it springs from life itself—the dance instinct."

Of American composers and their music, the Slav conductor feels that he knows too little, according to Mr. Smith, music critic of the Boston Post, who accompanied Mr. Koussevitzky from New York; but it is his immediate purpose to study them. "For he believes that American music should receive performance," writes Mr. Smith, "and he plans to make himself familiar with our American orchestral repertory. He is not always quite certain, however, just which composers of foreign blood now resident among us may be accounted truly American, and he wished particularly to know whether the ex-Swiss Ernest Bloch is now considered by us an American."

"The music of John Alden Carpenter, Mr. Koussevitzky

already knows and admires; hence we may expect this season some of the other music from the author of the *Adventures in a Perambulator*, with which Mr. Monteux bade farewell to Boston.

"But it is not only new music of Europe and the music of our own Americans that Mr. Koussevitzky will bring to

reputation as conductor has rested upon his ability to infuse with new vitality the works of Beethoven et al."

## SYMPHONY SOLOISTS.

The powers that be at Symphony Hall are nothing if not hospitable. Hence, during this first year of the Russian dynasty in musical Boston, everything possible will be done to help Mr. Koussevitzky feel at home. Accordingly, the tentative list of soloists announced for this season includes Serge Prokofieff, Igor Stravinsky and Serge Rachmaninoff—all appearing in performances of their own works. Other artists already engaged are Margaret Matzenauer, contralto; Albert Spalding, violinist, and Guy Maier and Lee Pattison, the two-piano team. A statement from the management informs us that in deciding upon these soloists and others to be announced, "the conductor is considering not solely their abilities as virtuosi, but also certain scores of orchestral importance for the solo parts of which the genius of each is particularly suited. . . . In this way, the programs will have the additional interest of celebrated musical personalities, while never forfeiting their symphonic integrity." That were indeed a consummation devoutly to be desired, and it is to be hoped that Mr. Koussevitzky will not permit himself to be swerved from this noble purpose.

## HONEGGER ON FIRST PROGRAM.

The new conductor's plans for the season that impends have been more or less shaped. They include first performances in America of a number of compositions which he has introduced in Europe and which have occasioned much interest there. Some of the scores have been published by the Russian firm that bears his name. The established symphonic repertory will predominate, however.

The selection of pieces for the first five symphony concerts has been completed, and it is interesting to note that the opening program, for the concerts of October 10 and 11, lists Honegger's *Pacific*, 231, the work which was inspired by a locomotive. Another promising score scheduled for early performance is Ravel's orchestral transcription of Moussorgsky's *Pictures from an Exhibition*, highly imaginative piano pieces, introduced here by Mr. Bauer a few seasons ago.

All in all, this promises to be a very stimulating year at Symphony Hall, and those who have the best interests of the orchestra at heart will give Mr. Koussevitzky the cordial welcome which his reputation merits and the hearty encouragement that he will need if the Boston Symphony Orchestra is to be restored to its early glories.

## HAYES TO OPEN SUNDAY CONCERTS.

Roland Hayes, who has returned from numerous successes in Europe, is to undertake this season an extensive tour of America which will culminate in the spring on the Pacific Coast. He will start the tour in Boston with a concert on Sunday afternoon, October 5, in Symphony Hall. This concert will open the season of Sunday afternoon concerts, which will also include an appearance by Mme. Schumann-Heink on Sunday, October 12, and a concert by John McCormack, on October 19.

## REGISTRATION AT N. E. CONSERVATORY.

Registration at the New England Conservatory of Music began Thursday morning, September 11, with the usual crowding of the corridors. The outlook is for an enrollment similar to that of 1923-24, in which school year a record-breaking attendance of 3,596 was recorded. Return of graduates of the more recent classes for post-graduate work was a marked feature of the registration of the first day. Also notable was the number of registrants who have come to the New England Conservatory with a record of previous study at western conservatories and at colleges which have music departments. The academic year starts September 18. J. C.



Photo by Garduna

## ANDRES DE SEGUROLA,

distinguished basso, formerly with the Metropolitan Opera Company for twelve seasons, who announces that he has decided to take a very limited number of pupils owing to repeated requests from artists and students. Mr. de Seguro's wide theatrical experience equips him thoroughly for this phase of his art. He will also inaugurate a series of Artistic Mornings (Pro-American Art) in the new ball-room of the Hotel Plaza, beginning on November 13.

performance. That he will give place to a goodly porportion of the classics goes without the saying in the case of a musician of such broad sympathies and such fine scholarship as Mr. Koussevitzky, and not a little of his great European

## FOREIGN NEWS IN BRIEF

Madrid, August 26.—Ernest Halfter, a young German-Spanish musician, has organized a chamber orchestra here called Orquesta Betica. His first program was given over to modern music—Stravinsky, Falla, Roland-Manuel—also including a *Marcha Grottesca* of his own, which was well received. E. I.

## DEATH OF WELL KNOWN FLORENTINE COMPOSER

Rome, August 27.—Renato Brogi, the successful Florentine composer, died while the guest of a friend in Florence. He wrote several operas, of which the

last, *Isabella Orsini*, had a decided success at the "Costanzi," in Rome, as recorded in the *MUSICAL COURIER*. Of late, he had dedicated his time entirely to chamber music. D. P.

## WELSH PRIMA DONNA FOR AMERICA

London, September 2.—Madame L. Evans-Williams, one of the principal Welsh prima donnas in this country, is leaving here on September 23, to tour the United States, going first to New York, where she will probably be heard in recital. Thence she will go to Utica, where she will sing with

many of the prominent Welsh societies, later proceeding to Pittsburgh and other important centers. G. C.

## FRANCO-BRITISH MUSICAL ENTENTE

London, September 1.—A movement is on foot to carry out a scheme of co-operation between French and British composers for the benefit of music-lovers in each country who wish

to hear more of each other's home products. A Franco-British Concert Society has therefore been formed by the following well known French and British musicians, and great things are expected shortly: G. Faure, H. Rabaud, Vincent d'Indy, J. Guy Ropartz, Maurice Ravel, Gabriel Pierne, Paul Dukas, Florent Schmitt, Arnold Bax, John Ireland, Granville Bantock, York

Bowen, Eugene Goossens, Josef Holbrooke and Thomas Dunhill. G. C.

## WELSH MUSICIANS AT WEMBLEY EXHIBITION

London, September 2.—A Welsh Music Week was held at the British Empire Exhibition last week, which proved to be the most successful musical venture held there. On Saturday a great All Welsh Festival concert was held in the Stadium, given by the All Wales Choir, accompanied by the Welsh Symphony Orchestra, the band of the Welsh Guards Regiment, and by a contingent from the Royal

Military School of Music, Keller Hall, the whole conducted by Sir Walford Davies. Madame Evans-Williams was amongst the list of important soloists, the audience, which was widely enthusiastic, numbering some 30,000 people. G. C.

## HUNDRED MILLIONS FOR SCHÖNBERG'S MIMODRAMA.

Vienna, August 22.—The number of rehearsals required by Schönberg for the first performance anywhere of his mimodrama, *Die glückliche Hand*, is so great that the cost of rehearsals alone will run up to one hun-

(Continued on page 49)



**M**ORE romantic nonsense has been written about the violin than about any other instrument, with the sole exception of the lyre of Orpheus. Be it noted, however, that the ancient legends say nothing about the construction of the instrument, the sonority of the wood, the lustre of the varnish, or the quality of the catgut. The poets of antiquity relate the prowess of the performer and merely mention the instrument on which he played. Shakespeare in modern times called it a lute and Milton called it a lyre; but both agree in ascribing to Orpheus the power of a deity in music.

Apollonius Rhodius in his *Argonautica* says that the sailors "in time to the lyre of Orpheus smote with their oars the boisterous water of the deep, and the waves went dashing by, while on this side and on that, the dark brine bubbled up in foam; and the fishes darting beneath the deep sea, great and small together, followed bounding through the watery ways." And again he tells us that Orpheus "did charm the stubborn rocks upon the hills and the river streams by the strains of his minstrelsy. And wild oaks, which he had led right on from Piera by the spell of his lyre, marched in ordered ranks, each behind his fellow, to range themselves with all their leaves, upon the fringe of the Thracian shore." Ovid retells these Greek myths in his Latin verse and adds that after Orpheus was killed, his lyre complained in a mournful strain while it was rolling down the stream Hebrus.

The violin, however, is much too modern to find a place in legendary lore. Orpheus was slain by the angry women of Thrace many thousands of years before Gaspar de Salo gave the world its first rude violin. Yet, about the time the violin was invented, a reverence for old instruments manifested itself. Musicians, who had heard a few excellent old stringed instruments, at once jumped to the conclusion that old instruments are better than new instruments. It was not long before they believed that new instruments are always bad, and that age will make them good.

Thomas Mace, in his *Musick's Monument*, published in 1676, says that the old lutes of Laux Maler were better than the lutes of the day. He often saw lutes of three or four pounds in price look much better than the "pittiful old batter'd crack'd things" of Maler. Mace set great store on the value of age. "First, know that an old lute is better than a new one. We chiefly value old viols before new; for by experience they are found to be far the best. The pores of the wood have a more and free liberty to move, stir, or secretly vibrate, by which means the air—which is the life of all things, both animate and inanimate—has a more free and easie recourse to pass and repass."

I once saw a goat strip a colored picture of Charlie Chaplin off the fence and eat it. This goat's lack of reverence for an even greater comedian than himself well typifies my attitude towards the old masters of violin making. If violins are good only because they are old, then it must follow that our noble and self-sacrificing ancestors, out of gratitude to us because we were going to surpass them in so many ways, set themselves doggedly to work on harsh and dull instruments of Amati, Maggini, Stradivarius, Guarnerius, Guadagnini, Stainer, and other sour-toned instruments of Brescia and Cremona, in order that we might have exquisite violins two hundred years later. My inner conviction is that our ancestors thought no more about us and our musical pleasures than we worry about the men and women who will look for violins two hundred years after we "are dead and turned to clay."

Our ancestors played the violin of Cremona because they liked them. Five years of moderate use was quite enough to make the best of them as good as they ever were. After a certain amount of time all the violins of Cremona and elsewhere gradually deteriorate. I know a violinist who left no stone unturned to get possession of a genuine Joseph Guarnerius. Well, he got it, and he was the better part of ten years getting rid of the over-mellow and enfeebled thing. It was too old for the amount of use it had received. No doubt that same Joseph Guarnerius was a splendid instrument when it was new.

Why is it that violin fanciers cannot see that old violins were good to start with or they never would have been preserved during so many years? I do not know what becomes of the hundreds of poor instruments which are turned out every year. Perhaps the goats eat them. I am certain, however, that they are not carefully preserved and practised on by martyrs who sacrifice their pleasures in life that future generations may be happy in having old violins to play.

It never occurred to Thomas Mace that he was writing mere romantic nonsense when he said that an old lute is better than a new one. I will not quarrel with Thomas, however, as he probably meant that a certain amount of use made an instrument vibrate more freely. But many a reader might be led to believe that age was the chief factor in making musical a viol or a lute. I have seen, handled, and heard played in public in the month of May a violin which left the factory at Mirecourt in a totally unvarnished white wood state in the middle of February. The varnish was still sticky when it was first used, and it made its

## VIOLINS NEW AND OLD

By Clarence Lucas

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appearance in public after it had been played on for about one month. The tone of this new instrument was and is and will be magnificent. Two hundred years hence some gushing amateur will write to the *MUSICAL COURIER* and rhapsodize on the importance of age to a violin and call attention to this particular violin as an example of what use can do for a sour and harsh stringed instrument.

I am now considering these violins purely as musical instruments. I do not for a moment deny their enormous value to collectors, their beauty as works of art, and the sentiment they kindle in the heart of a musician. I should like to furnish my house with Chippendale chairs, Sheraton cupboards, Jacobean tables. It is a consolation to know, however, that the ordinary furniture of my dwelling is as comfortable and useful as the fabulously expensive productions of famous makers. And it is a consolation to know that magnificent violins are being made today. Their only crime is that they look as new as the finest Guarnerius once looked, which at once damns them in the eyes of sentimentals, who like to preach that all the secrets of violin making died with Stradivarius, and that all the receipts for the Cremona varnish are forever lost.

As a matter of fact, our scientific knowledge of violin making is more precise and systematic than the knowledge possessed by the great makers of the golden age. So skillful and sure are the modern artists of violin making that they do not hesitate a moment in altering and adding to the best Cremona instruments when they see that the old makers were not as exact as they should have been. Consequently, about ninety-five out of every hundred Cremona violins have new wood glued inside them under the part where the bridge stands to thicken the vibrating table.

There is certainly no mystery about that new wood and modern glue. They strengthen very much that luscious tone which the rapt enthusiast worships as the spiritual voice of the almost divine violin makers of Cremona. Many an amateur violin maker has gone to the most absurd lengths in looking for seasoned wood, which he seems to think goes on improving indefinitely with age. He buys beams from old houses, demolishes antique cupboards for the pine or maple they contain, spares himself no trouble to secure a plank from an ancient church. He acts on the principle that if the violins of Cremona are good because they are old, he will begin by making an old violin, for a violin made of very old wood must of course be an old violin. He ignores the fact that Stradivarius and the other great makers selected their wood for certain qualities it contained and not for its age. The Cremona makers used suitable wood, but they did not use old wood.

The great Italian violin makers did not cut their wood at certain times of the year on account of the signs of the zodiac. They droned no incantations during an eclipse, and sacrificed no victim when the moon was full. There was no seething caldron of Macbeth's witches in Cremona and no mysterious hell brew used in anointing or con-

Cremona workmen. Those men would have despised and rejected old wood from cathedral floors, though it had been trodden on by the Pope himself, sanctified with centuries of ceremony, and made holy with miracles. The wood in churches has not been soaked in water and baked in the open sunlight. It is poor stuff for the violin maker.

What did those unlettered artisans, some twenty or more of them, know about the cubic capacity of the air space in their violins? Modern investigators have measured the inside of a Stradivarius violin, for instance, and then proclaimed the discovery of the Cremona secret. There is no secret about it. No two violins of any maker contain exactly the same air space, unless by mere coincidence. And moreover, the air space in an old violin is less today than when the maker sent it into the world, because the bass bar and the blocks are new and much larger than the old bars and blocks were, reducing considerably the air space within the violin.

The air space in a large Maggini is greater than the air space in a small Amati, but the difference in tone is due to other reasons. Stradivarius has a tone of his own, no matter how much his instruments vary. If he made an instrument with exactly the same air space as a Guarnerius violin, it would not have the Guarnerius tone.

In every lunatic asylum there are inmates who have delusions on one subject only. But if every man who has delusions on one subject was put into an asylum the wards would soon be overcrowded with monomaniacs who chattered about the lost art of Cremona varnish. In fact the whole human race may be divided into two parts—those who think the old Italian varnish is lost, and those who are certain they have discovered it.

From our cradle upwards we are taught to believe that the varnish used by about twenty-five makers during a period of two centuries was an oil varnish containing amber in solution, and that all of a sudden everybody forgot how to make it and it became a lost art. We read that spices and gums from Arabia and other places a long way from northern Italy came into Venice when that city was a flourishing seaport, and did not come into Venice after the Turks had bombarded it and destroyed its importance as a seaport. But even if all sorts of strange spices from the fragrant Orient were carried into Venice on the stately argosies of the merchants of Venice, the stubborn fact remains that amber comes from the shores of the Baltic sea. The transportation of amber across northern Europe into Cremona would have made the price of amber entirely beyond the means of those simple artisans, even supposing they knew how to dissolve amber in oil. If amber ever went as far as Cremona, it went there in the shape of beads for the necks of the wives of the successful violin makers.

The solution of that amber varnish mystery is very simple. Amber is only a fossil resin. For the purposes of varnish making, ordinary resin, or rosin, is more serviceable than fossilized resin, otherwise amber. A lump of resin (colophane) about the size of half a hen's egg, dissolved with gentle heat in two tablespoonsful of turpentine, to which is added a little more turpentine and a little linseed oil, will make a mixture which resembles in every way the pale amber varnish which is found on the old Cremona violins

when the color wears off. Two or three coats of this applied to the white wood of a new violin and allowed to dry for several weeks in the hot summer sun will produce a colorless Cremona varnish. This is the varnish which preserves the wood and makes all the marks and figuration of the grain so beautiful. I have made this varnish and used it often. I am not quoting from a book or inventing a theory. I know what I am talking about. And I can never understand the mentality of the man who refuses to believe that those uneducated villagers used the simplest methods and the material they had in abundance all around them. The same pine forests which gave them the wood supplied the pitch from which the resin was so easily made, and from which the turpentine was distilled. The linseed oil could be pressed from the flaxseed by any of the villagers.

Stradivarius was not a Henry Ford with a mile-long factory and buying agents in all parts of the globe to pick up the latest cargo of amber from the Baltic, and do some sharp bargaining with a shipload of Arabian color and Indian gums. Let it be remembered that many of those priceless works of art from ancient Greece were the products of simple villagers whose only inspiration was the rivalry of the townsmen at the other side of the forest or across a little bay.

Most violinists think, too, that the Cremona makers not only knew how to dissolve amber in oil, but understood how to make a transparent oil varnish containing enough color to give the brilliant reds and oranges and golden browns of their famous instruments. Very well; let these believers in the oil process try to dissolve dragon's blood, madder, or aloes in any kind of oil, including turpentine, if he cares to call turpentine an oil. He will get at best a miserably thin color in his oil,

(Continued on page 42)



MARIA JERITZA,

in her speed-boat on the Plattensee, famous lake of Hungary, about forty miles from Vienna, where her summer estate is located. Mme. Jeritza sails for America on September 24 to begin a concert tour which opens in Portland, Me., on October 6. Later she will rejoin the Metropolitan Opera Company.

structing any instrument from the workshops of Amati, Stradivarius, or Guarnerius.

The wood for the Italian violins was cut at certain seasons because there was less sap circulating through it. It may have been soaked in a water tank for a few weeks to rid it of as much juice as possible and then it was exposed to the fierce Italian sun until it had shrunk as much as it could shrink. When it was thoroughly dry and not at all likely to crack with further drying, it was ready for the



## WAGNER—DRAMATIST

By Frank Patterson

An interesting feature of Wagner criticism has always been the tendency of some to find fault with his drama, perhaps for the reason that it proved so difficult to win a responsive audience to attacks on his music. Of course, his drama is more directly open to variations of taste than is his music. His music is a sort of universal thing that everybody likes, at least in spots. People may reasonably find tiresome the master's long-winded "accompanied recitatives," but they are likely to enthuse none the less over his masterpieces of symphonic writing, from the overtures of *Rienzi* and *The Flying Dutchman* to *Parsifal* excerpts. But in the matter of his drama, one may easily dislike "costume" stories (as the movie people call them) and find gods and goddesses "a bore." These are "persons," and human instincts are aroused by them. In some they aroused a very positive feeling of annoyance, to others they seem merely "silly," and there are, probably, rather few people who find themselves genuinely interested in them. For that they are too remote. It is, indeed, a good deal like the flapper's opinion of Shakespeare—"if only there were some real people in it." And it must be agreed that the way Shakespeare is usually played the people in it do not seem in the least real.

Wagner was strongly influenced by Shakespeare and other classical dramatists. He seems never to have perceived the modern world at all, or to have found it unsuitable for opera. This was not because he wanted to be "German," as some have alleged. For he selected his tales from all sources, his *Rienzi* from Bulwer-Lytton, his *Dutchman* from a Low Land tradition, *Tristan* from the Irish, and so on. And among all of his stories the only one that might be called fairly human is *Die Meistersinger*. Here, though the date is ancient and the costumes of a past era, the characters are fairly human and act pretty much as our own people might act under like stimulus.

The very early works—*Liebesverbot*, made from Shakespeare's *Measure for Measure*; *The Fairies*, a German fairy tale; *Rienzi*, from the English novel of the same name, and even *The Flying Dutchman*—need not detain us. In these works Wagner was trying his hand. In *Rienzi* and *The Flying Dutchman* he found himself, musically speaking, and the overture of *The Flying Dutchman* is amazing, not only as evidence of youthful genius but also of masterly construction, and the power, as yet undreamed of in the world of music of those days, and never yet excelled except by Wagner himself, of tone painting, of grasping the exact character of every mood, especially of Nature's moods, made him a great landscape artist.

But, whatever he may have done musically in these early works, the drama of them fails to arouse our interest. We do not find ourselves enthusing over the characters, either loving them or hating them; we are not sorry for their failure, nor glad for their successes. They do not become household words like many of the characters of history, mythology, poetry, drama and fiction. To this extent Wagner clearly failed, though why he so failed is not by any means easy to state.

It may be said that his living work began with *Tannhäuser*. And which of all the *Tannhäuser* characters really obtains our sympathy? Which of them do we take home with us and discuss and dream about, and take sides for, or against? The music, especially the overture and the *Venusberg* music, is truly magnificent and some of the smaller and more easily grasped musical numbers, the *Prayer* and the *Song of the Evening Star*, are popular. But we must also realize that the *Prize Song* and the *Pilgrims' Chorus* are far more effective as they appear in the overture than in the opera itself, the *Prize Song*, especially, with the singer's futile strumming on a puerile harp, being utterly unsuited to the human voice and requiring a whole orchestra, and a big one at that, to do its powerful rhythms justice.

The *Venusberg* scene arouses our immediate interest, and we gain the impression from it that this opera is likely to be spicy. But when *Tannhäuser* gets homesick and weary of the entertainment of fairies he leaves us cold. We find it difficult to sympathize with this strutting hero, supposed to be so handsome and dashing, and Elizabeth with her calf-eyes and her weeps, her sanctity, her lack of self-respect, wears us, and one does not wonder that *Tannhäuser* sings his song of love to Venus and returns to her after a taste of the trivialities of "home." There is not in this entire drama a single character who offers genuine appeal.

Just what does that mean, "genuine appeal"? Probably it is embraced in the view that many investigators hold of our pleasure in fiction: that we see in the characters of fiction some replica of our dream of ourselves—what we would like to be or what we would like to do. There is no one in *Tannhäuser* who is like what any of us would like to be, and none of the characters do what we would like to do. In fact, they all of them act in a way we would regret to have acted. The opera succeeds because of its music, in spite of its drama.

Quite another story is *Lohengrin*. Here, at the very start, we have a situation of dramatic intensity, built up, especially in the first act, with a splendor almost unparalleled. The attitude of the Landgrave, of Elsa, of the people, of the plotters, is thoroughly human. The passions are clear. They differ in no way from an up-to-date popular novel, movie thriller, melodrama or detective story. Only when the "curiosity" element is introduced do we begin to find the thing impossible—and we begin, too, to realize what a poor idea Wagner had of all womankind,

how difficult it was for him to conceive of a woman of any real nobility. Perhaps women were like that in those pampered and hampered days?

Still, curiosity being accepted as the motive, and the plotters being a fine pair, wonderfully effective and dramatic in their scene on the church steps, and, indeed, throughout the entire work, and the intensity of *Lohengrin's* grief at his bride's faithlessness to her promise, we find ourselves thrilled (more or less) by the drama quite apart from the music. Yet the first act remains the best, far the best, and one of the most remarkable of Wagner's entire creation.

In *Die Meistersinger* we see for the first time the good-humored Wagner, himself very human, so light of touch that it is difficult to associate him with the rather stodgy dramatist of his earlier works. He seems suddenly to have freed himself from the burden of seriousness, and we come better to understand his ideals as well as his possibilities. His humor is exquisite. It is real fun making of a kind we all easily appreciate. The characters are just plain people, dressed up in ancient Nürnberger costumes and fitted to ancient customs, but none the less human. The customs

Mark when he discovers his young bride in the arms of his knight and protégé!

Yet, with it all, many portions of the drama are fine material for picturesque musical setting. Nothing is more effective than the departing hunting horns fading away in the distance, nothing more impressive than the voice of Brangäne warning the lovers of the approach of dawn, nothing more charming than the scene of *Tristan's* illness, the shepherd's pipe, the faithfulness of his retainers!

Before touching upon the *Nibelungen Ring*, let us have a look at *Parsifal*, which belongs more directly in the dramatic sequence. Here we have two impelling dramatic themes; religious belief, faith, and, as a basis of Christian faith, pity. In that, as many think, Wagner reached directly to the essence of Christianity, the characteristic which separates it from all other religions. Pity, unselfishness, consideration for others. And, in spite of what one may call a rather extraordinary repetition in the drama—the repeated march of the knights to the Temple of the Grail, a repetition of the opening drama in the final scene—in spite of this, it will scarcely be denied that Wagner has created a most extraordinary masterpiece upon this simple background.

Why? Because those feelings of pity, of love, of temptation, of loyalty to a cause and to friendship, of duty, of self-abnegation, lie close to us all in one form or other.

They are the things that constitute the life-struggle even of the most insignificant and unheroic human. We may not like the term, but we can scarcely deny that life is full of this struggle for self-conquest, whether it be the control of our normal, very prosaic, human appetites, or the exercise of will power to keep us on our toes and up to the mark in the accomplishment of our work. And as for pity, how many humans are so powerful and self-sustaining that they would not like to see at least that element of Christianity more universally effective?

There are many who vigorously dislike *Parsifal*. There are many who find that, even musically speaking, Wagner came as near failure in this work as was possible to so great a master of the technique of opera writing and of so great and long experience in this field. It is not worth while to argue about it, and argument is futile. It must be acknowledged to be a matter of taste. It is certainly doubtful if a law can be laid down in art to say positively that this is good or this is bad. It is a matter of taste. Yet, upon the principle (which a few, at least, will acknowledge) that success in fiction is in proportion to its reproduction of human feeling, the drama of *Parsifal* has a fair claim to general approval. The difficulty lies in the potent claim of prejudice, which must, of course, be present in the mind of everyone who sees such a work. The prejudice may be for or against. It is rarely absent.

Taking the American public as a whole, it may be assumed that least of all of Wagner's operas it likes the *Nibelungen Ring*. To what extent this is due to ignorance of it cannot be stated with any certainty. The drama of this whole work, taking it separately or as a whole, is far from being of the popular order. Nor is it easy to understand. Nor was Wagner wise (or reasonable) to introduce into each opera allusions to the others—so as to make each complete in itself and to explain what has gone before—as well as allusions to all sorts of mythological psychology and philosophy which is neither entertaining nor illuminating.

But how would the operas of the *Ring* stand if they were given without all this useless verbiage? *Rheingold* is clear enough and simple enough. The theft of the *Ring* from the *Rheinmaidens*, the trickery by which it is regained by Wotan, and the means by which it falls into the hands of Fafner, as well as Fafner's murder of Fasolt, are all simple, ordinary, human affairs, except the magic of the *Tarnhelm*, which all Anglo-Saxons (say, Nordics) find appealing because of its complete similarity with the fairytales with which our childhood days were regaled.

So far, so good, and the only real reason why people do not really love *Rheingold* is that they are too lazy or indifferent to familiarize themselves thoroughly with the text, and perhaps also because there are no "set pieces," solos, choruses, marches and so on, to entertain indolent minds.

*Die Walküre* is an interlude which is, in reality, a second start. Having placed the *Ring* in our attention in *Rheingold*, Wagner, through one whole evening, abandons it and branches off into another tale, the birth of Siegfried, the sword, the punishment of Brünnhilde, the magic fire. This, taken as a part of the *Nibelungen Ring* as a whole, a single dramatic sequence, is surely a blemish. We, all of us, have felt the annoyance in works of fiction of having the author drop his narrative for a lot of separate action; so it is with the Wagner work. If our interest is aroused by Fafner's possession of the *Ring*, we want to "see what becomes of it." And that Wagner had this tale, and not the other in mind, is clear from his title: *Nibelungen Ring*.

*Die Walküre*, too, is full of rather wearisome passages. In spite of its many fine musical passages, the second act is tiresome, the part of Fricka is a bore; Wotan, henpecked, seems rather stupid, certainly ungodlike. Nor does Brünnhilde take one's fancy as a possible element in a love affair. She is altogether too manly—mannish, if you like that better,—unapproachable. The best parts of this opera are the first act and the scene where Brünnhilde seeks the protection of her numerous sisters, but as a single work, standing alone, one could hardly call it a dramatic masterpiece, and it does

(Continued on page 39)

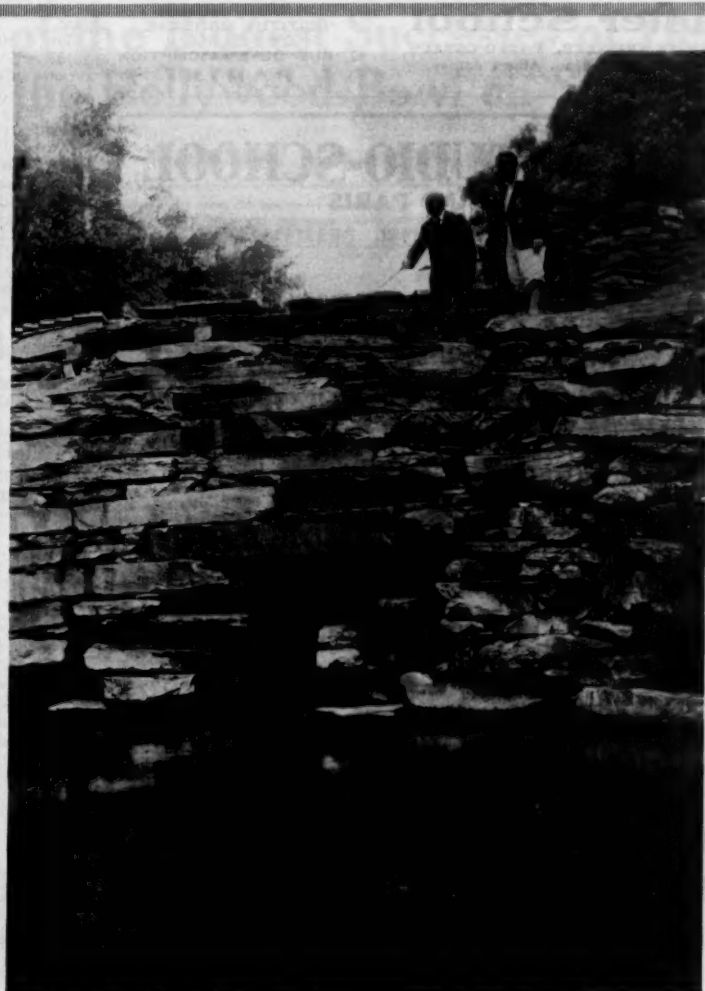


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## VLADIMIR DE PACHMANN FISHING.

Vladimir de Pachmann, the venerable pianist, has been spending the summer at Dunraven, N. Y., the same place where he rested on his last visit here thirty-five years ago. His friend and companion, Signor Pallotelli, is an enthusiastic fisherman. Recently the old gentleman, watching him, borrowed his rod just for amusement and to the astonishment of everybody, most of all himself and the trout, hooked a sixteen-inch specimen within five minutes—and insisted upon throwing it back.

are easily understood. They fit in with our own traditions so well that we find nothing strange or foreign about them, and the entire drama is such pleasant satire that no feature of it arouses our distaste. Few people realize, unless they have studied the German libretto, what a truly amazing piece of work Wagner did when he wrote his *Meistersinger*. How, where and when he acquired the knowledge to do it must ever remain a mystery, and can only be put down to the intuitive inspiration of such genius as he possessed. He was able to merge himself into the character of Hans Sachs, and he gave us a faithful reproduction of him and his times.

*Tristan* is, again, another story. In the first place, the tale is too lacking in incident to fill properly a long, long evening. It stands solely on its music. With its love duet lasting a whole hour in the second act, with its almost equally extended love duet in the first act, and with more love music in the last act, one must indeed be taken with the music to get pleasure from it. How the average public takes it we have really no idea. To the Wagner enthusiast, the musician, it must ever be a work of unalloyed delight. For the music, truly, is magnificent without parallel.

But imagine all this talk without the music! Imagine lovers addressing each other in these mystic phrases with their constant allusions to all sorts of fancyings and vapors! Imagine making of the love-philter a real dramatic incident! Imagine in spoken words the remarks of King



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of Chicago, who will head the voice and operatic depart-  
ments.

In the same department Nora Crane Hunt, contralto, who has been absent on leave for a year, will return. In addition to her teaching duties, she will act as conductor of the Girls' Glee Club, an organization of about seventy-five voices.

In the piano department Guy Maier will assume the headship during the sabbatical absence of Albert Lockwood. Mr. Maier has attained world-wide fame, not only by reason of his two-piano recitals with Lee Pattison, but also through his splendid record as a teacher and as a solo performer.

In this same department Andrew Haigh, a brilliant graduate of the school, after an absence of several years of professional work in the East, will divide his time between the teaching of piano and theory.

Clara Lundell, who has been absent on leave for a year, will also resume her position in this department.

Palmer Christian, a distinguished American organist with a reputation both as teacher and concert performer, a few months ago assumed the headship of that department and

also the position as official organist of the University of Michigan.

Ora Larthard last season was another newcomer to the school, succeeding Dr. M. C. Wier as head of the cello department.

A particularly notable addition is the engagement of Joseph E. Maddy, one of America's foremost public school music authorities, as head of that department.

In addition to these teachers, the regular faculty includes: Byrl Fox-Bacher, theory; Ava Comin-Case, piano; Marian Struble-Freeman, violin; James Hamilton, voice, absent on leave; Maude Kleyn, voice and sight singing; Grace Johnson Konold, voice; Edith Koon, piano; Albert Lockwood, piano, absent on leave; Samuel P. Lockwood, violin; Martha Merkle, piano; Earl V. Moore, theory; Maude Okkelberg, piano; Mabel Rosa-Rhead, piano; Otto J. Stahl, piano and theory; Nell B. Stockwell, piano; Nora B. Wetmore, voice; Anthony J. Whitmire, violin; Wilfred Wilson, band instruments.

The student body of the school is made up of advanced musicians from practically every State in the Union with the result that various auxiliary musical organizations flourish in a wholesome manner. Among these may be mentioned the Stanley Chorus of picked women's voices, which under the direction of Maude Charlotte Kleyn, appears in a number of programs each season. The University Symphony Orchestra, under the baton of Samuel Pierson Lockwood, includes about sixty players chosen through a try-out process. This organization appears in four programs each year.

The University Choral Union of 300 voices under Earl V. Moore is one of the oldest and largest student organizations in existence. It has appeared annually for nearly half a century and since the inauguration of the May Festival thirty-two years ago has contributed at least two programs each year.

The University of Michigan Band is noted among college organizations and much credit for its splendid success both in concert and on the field of athletics is due to the fine directorship of Wilfred Wilson.

The Varsity Glee Club, under the leadership of Theodore Harrison, is made up of about seventy-five young men. It has made extensive tours across the continent and has established a considerable reputation.

The Girls' Glee Club, under the direction of Nora Crane Hunt consists of a similar number and has made a fine reputation in its various concert performances.

The number of advanced applications for admission to the school indicates that the artistic standards of the people will not only be maintained, but undoubtedly will be advanced considerably. S. J.

### Tollefsen Trio Opens Fall Tour in Buffalo

The Tollefsen Trio will open its fall tour in Buffalo, October 6, appearing in an all-American program under the auspices of the National American Music Festival. It will feature three trios by Cadman, Goldmark and Foote (No. 2 in B flat), works which these artists have previously given in New York and also on tour. Following the Buffalo appearance the trio will play in several cities in the Middle West.

The Tollefsens recently returned from their summer vacation, which was spent at Sagamore Beach, Cape Cod, Mass.

A concert was given early in July at Sagamore, with Wilfred Glenn, baritone, which met with such a success that a return date on August 30 was arranged and given.

While on the Cape the Tollefsens had several opportunities of visiting old, historic Plymouth and its environs and



THE REAL TOLLEFSEN TRIO,  
incorporated under the laws of the State of New York.

enjoyed rambles amid scenes of charm and beauty such as only Plymouth can offer. They visited practically every town on the Cape clear out to the tip at Provincetown, which is a sort of maritime Greenwich Village.

### Idelle Patterson's Early Dates

Idelle Patterson will leave around October 1 for the West, where she will fill about sixteen dates under Oberfelder of Denver, and eight, immediately following, with Horner and Witte. Prior to leaving, Mme. Patterson will give a recital at the A. Russ Patterson Studios, New York, on Monday evening, September 29.



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September 6th, 1924.

Miss Anna Fitzu,  
c/o Biltmore Hotel,  
Los Angeles, Calif.

My Dear Miss Fitzu:—

A great pleasure has been swarded me and I therefore take this occasion to convey to you the unanimous vote of thanks passed by our Board of Directors as well as our 116 Patients at the Sanatorium.

It is beyond doubt that the exquisiteness of your voice plus your fascinating personality have greatly enhanced our concert at the Hollywood Bowl on the evening of September 4th. It is with profound gratitude that the Association wishes to be remembered by you, and believe me Miss Fitzu, whenever you're in the vicinity of Los Angeles, the "City of Hope" as our Sanatorium is generally known, will give you the heartiest of welcomes.

Again assuring you of our appreciation for your impromptu visit and with kindest regards, wish to remain,

Sincerely yours,

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### LINES FROM THE PRESS:

Another brilliant light in the varied program was the singing of Anna Fitzu, as beautiful as ever, and with charming art. Her singing of the Tosca aria is not unfamiliar to us, but she has added much to it and was enthusiastically received. Her singing of the Aida solo, Ritorno Vincitor, was dramatically superb and tonally beautiful and she was accorded a very hearty reception.—*Los Angeles Herald*.

The famous soprano was in fine voice and gave brilliantly of her talents for the entertainment of the throng. To her programmed numbers which included arias from Verdi's Aida and from Puccini's Tosca, she added three encores, all of which were done with fine style, excellent carrying power and the consummate art of which she is mistress.—*Los Angeles Examiner*.

Her clear soprano pleased the audience immensely, for the people seemed to be in universal happy mood. Her work was marked with her accustomed artistry and musicianship.—*Los Angeles Daily Times*.

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### Bergey's Pupil Wins Success in Italy

As the readers of the *MUSICAL COURIER* have often been told, Leslie Voigtman, artist student of Theo. S. Bergey, the noted music teacher of Chicago, is scoring big successes throughout Italy. Mr. Voigtman writes to his teacher as follows:

My dear teacher and friend, Mr. Theo. S. Bergey:

It gives me great pleasure to inform you of another big success in *Trovatore* last night in the Teatro Sociale di Abbiategrasso. I was called upon, due to the indisposition of the tenor, to sing Manrico in the above mentioned opera. I had gone over the part with you



THEODORE S. BERGEY

before leaving for Italy. Last Friday night, without even a rehearsal, I went on, and only regret one thing, that you were not here. However, you know your pupil, Leslie Voigtman, does not say a thing that is not really true blue. I sang Manrico alla Italiana last night. Here they call for high notes that are not in the rôle, the Italians being used to hearing them done by the late great Tamagno, and other great singers who sang them because he, Tamagno, did it. Well, in short, today the tenor who sings Manrico here must give a dozen B flats in every difficult point in the opera, or he won't get by. I did them all as they should be done, and by the hand claps and shouts it proved to me that I took well. On the strength of my success of last night, the impresario asked me to sing an extra performance. Herewith you will find comments from the daily press. I want also to mention that I made a hit in Lucia as Edgardo in Caserte. I want to repeat, again, my dear Mr. Bergey, that I owe my success here to you. I have learned so much in your studio. I sing with the ease and naturalness that should be, and though I have worked with a dozen different maestros here, it was only to look over operas, and they all said to me: "With whom did you study in America. Your teacher surely knows his business." I will be very busy this coming season, and get my dates without paying a cent. On the contrary, I am paid. The reviews I send you are also bona fide. Some artists here buy their reviews. I don't and I get good ones. You will notice that all the critics make comments as to the placement of my voice and the style with which I am singing. These remarks have much in which you must share part of the glory, and what the papers do not say is that I am very thankful to you. As ever your faithful pupil,

LESLIE.

### Werrenrath a Discriminating Program Maker

Following the concert which Reinald Werrenrath gave for the benefit of the children's home in Plattsburgh, N. Y., the press was exceedingly enthusiastic in praise of the baritone's singing. The Plattsburgh Daily Press stated that "The crowd was entranced by the masterful artistry of the great singer and his vigorous yet pleasing personality." According to the Plattsburgh Daily Republican, "Mr. Werrenrath proved himself a discriminating program maker, and sang throughout with much diversity of sentiment and thorough imagination. He entered fully into the atmosphere of each song, working up to a splendid climax in the last group."

### Anne Wolcott Appears at Margaretville Concert

Anne Wolcott played the accompaniments for Anne Roselle, Maria Samson and Lawrence Bracken, at a concert given in Margaretville, N. Y., on August 27, by William Thorner. Miss Wolcott returned to Manasquan, N. J., where she remained until September 7.

### Esther Dale in Demand

Esther Dale, soprano, has been engaged as soloist by the New York Oratorio Society for its presentation of Cesar Franck's Beatitudes, which will take place at Carnegie Hall, April 8.

### Idis Lazar Enjoying Europe

A card to the *MUSICAL COURIER* from Sinaia, Roumania, from Idis Lazar, the pianist, reads: "Here we are high up in the Carpathian Mountains. We have seen many strange

and interesting sights. Here, however, it is most beautiful and this is a very fashionable summer resort. They have an Arabian Nights Palace here. You could never imagine such grandeur and riches. It is quite the mode to wear the national costume and the promenade is a most brilliant scene."

### Washington Heights Musical Club's Annual Report

The annual report of the Washington Heights Musical Club for 1923-4 has just been issued and shows that this club, at the termination of its fourth season, had made a most remarkable growth since its very modest beginning in its founder's residence apartment in the Washington Heights district from which the club takes its name, though it has long since moved its headquarters into 57th Street, just opposite Carnegie Hall. The present report sets forth the fact that because the club "is fostering musical interest, knowledge and talent in its student and amateur members, it has won the unqualified approval of the musical papers, and has aroused the interest of at least one New York daily paper."

Its membership has grown to sixty-nine (as against forty-three at the close of last season). This number seems small, and persons not familiar with the objects and regulations of the Washington Heights Club will wonder—for clubs in general number their membership in the thousands. But it is just here that Miss Cathcart's idea is so commendable. The Washington Heights Club believes that members of a musical club are not really members at all unless they are genuinely active, and the rules of this club set forth that no one is eligible to membership unless he or she can and will do something musically, i. e., play, sing or compose. The members themselves, and their invited guests, make up the audience, but there is no mere audience membership. So that the sixty-nine members of the Washington Heights Musical Club are sixty-nine actual per-

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formers or composers, each of whom is prepared—and must, according to the rules—to take part in some one of the club recitals of concerts (called "closed" and "open" meetings).

This is an all-important distinction, with far-reaching results. The first result is to bring professional and amateur together in such a manner that the almost impassable bridge that separates them is removed, and the ditch filled up with the solid rock of mutual sympathy and understanding. The feeling on the part of average audience members that the artist is "something apart" is eradicated, and it is soon discovered that artists are just "plain folks" like everybody else. That is eminently wholesome, and it encourages amateurs to do their little part without shyness, fear for and of the various repressions that result from the "star" worship system. In the Washington Heights Club every effort is made to create the feeling of "getting together to have a good time," as used to be the case in the musical clubs of America in the good old times when there were practically no artists in the country, and if any music was made it had to be made by the people themselves.

But the Washington Heights system does not exclude artists. On the contrary, it prepares for artists, giving them what they so much desire and need, opportunity for a recital, or appearance with other artists in joint recital, at Aeolian Hall or some other hall of public character. This is offered at a cost to the artist far less than what such a recital would cost if done in the ordinary way, and an audience is pretty sure to be forthcoming, thanks to the invitation plan established by the club.

Unusual features are the "improvisation programs," at which members are called upon to improvise their offerings, which plan was very successfully accomplished during this past season by Ruth Barrett, organist; Elliott Griffiths, pianist; Ruth Kemper, violinist. In addition to this, original compositions by Charles Haubiel and Elliott Griffiths were given at one concert, and other original compositions by

club members at various times, including songs by Miss Cathcart, and American works included on Miss Grow's recital of songs with string quartet accompaniment. Another unusual feature of this and other seasons has been the recital of organists at Aeolian Hall, where three or four prominent church and theater organists have been heard. In addition to this there has been a long series of club concerts at The Plaza, Aeolian Hall or the club headquarters, 200 West 57th Street—recitals for violin, piano, voice, chorus (by the club chorus under the direction of Ethel Grow), chamber music, duets, songs with obligato, cello, viola d'amore, and so on. The activities of the club have now reached a point where it is strictly "up to" musicians—amateurs and professional—themselves to make it a continued and increasing success. The opportunity is offered for public hearings for professionals, for "getting together" meetings for amateurs and students. These are things much talked of, and the lack of such opportunity is much bemoaned. At present, all that the musical press can do in the matter is to call attention to these opportunities. It remains with artists, amateurs and teachers themselves to enter into the spirit of it and embrace this unparalleled opportunity.

M. F.

### Ninon Romaine Takes Six Weeks' Holiday

Plombières-les-Bains, Vosges, France, September 1.—Ninon Romaine, the pianist, has been taking a six-weeks' holiday at this ancient bathing place in the heart of the Vosges



NINON ROMAINE

at the Casino at Plombières-les-Bains, in the Vosges Mountains in eastern France, where she has been preparing programs for concert appearances before returning to America in the late fall.

Mountains in eastern France. The photograph shows her on the steps of the Casino. Mme. Romaine has been putting polishing touches on programs to be played by her in concerts in Paris, London and the Spanish cities before returning to America, where she will concertize during the next two seasons under the management of Martin Hanson. N.

### What is Happening to Leginska?

What is happening to Leginska? This is the query of the Washington Herald. The hubbub is all caused by a recent photograph of the little English pianist. The capital city newspaper remarks:

"Ethel Leginska, all fluffy and feminine, appears in a recent photograph, adorned in a chiffon frock of the sub-deb type, her bobbed hair bound with a ribbon, and with roses in her hand."

"The little, dynamic, masculine, black-robed figure—with the erstwhile short locks of the male creature—may be replaced on our concert stage by this new figure."

"Will some psycho-analyst delve in and explain?"

Certainly some kind of an explanation ought to be forthcoming. Are all the opinions Leginska has given the public on "clothes as a barrier to woman's greatness" to be lightly passed over? We have seen the photograph. She is wearing satin shoes, too.

M. D.

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## THE MUSIC LOVERS' GRAND OPERA COMPANY GIVES VARIED REPERTORY

### AIDA.

The evening of September 8 marked the initial opening of Brooklyn's music season at the Academy of Music. A fortnight's series of opera was introduced with a performance of Aida, given by the Music Lovers' Grand Opera Company. This occasion provided the operatic debut of Constance Wardle, young American soprano, whose work with the Bedford Presbyterian Church of Brooklyn received considerable flattering comment heretofore. Miss Wardle sang the title role with remarkable expression and feeling, displaying a voice that was splendid both in volume and quality. The audience was delighted with her work and gave vent to its approval with no uncertain vigor.

The excellent voice and splendid personality of Eleonore De Cineros was more than evident in the role of Amneris, which she portrayed skillfully and artistically. Nicola Zerola was a worthy Radames, vocally and histrionically, while Alberto Terrasi as Amonasro, Martin Horodas as Ramfis, and Faust Bozza as Il Re, completed a satisfactory cast.

The chorus work was excellent and the orchestra, under the leadership of Salvatore Avitabile, achieved splendid results. The ballet was colorful and the costumes picturesque. All in all, the crowded house and enthusiasm of the audience prophesied a successful two weeks for the Music Lovers' Grand Opera Company.

### RIGOLETTO.

Rigoletto was presented on Thursday evening, September 11, with Maria Varnay, as Gilda; Elia Palma, Rigoletto; Giovanni Gurrieri, the Duke; Sybil Conklin, Maddalena; Martin Horodas as Sparafucile, and Faust Bozza as Monterone.

Mme. Varnay created a favorable impression both vocally and histrionically, and was rewarded with much applause and many curtain calls. Next in line was Elia Palma, who did creditable work as Rigoletto. Giovanni Gurrieri sang well, but at times strained his voice when trying to reach loud, high tones. Ugo Balducci, who conducted, kept his forces well under control.

### CAVALLERIA RUSTICANA AND PAGLIACCI.

Cavalleria Rusticana and Pagliacci were presented at the Brooklyn Academy of Music, Wednesday evening, by the Music Lovers' Grand Opera Company. The outstanding feature of Cavalleria was the singing of Carla Petrucelli in the role of Santuzza. Miss Petrucelli, a New York girl, went to Milan to study under Salvatore Cottone. She made her debut last summer at Intra-Pallanza-Lago-Maggiore in La Tosca, and has also achieved success in other engagements since. In the role of Santuzza she made a favorable impression, revealing a voice of ample power and wide range and facility of expression. She evidenced, too, considerable dramatic feeling and skill, and the audience received her with enthusiastic applause. The others in the cast were: Sybil Conklin, Lola; Gertrude Bianco, Mama Lucia; Alfonso Attanasio, Turiddu; Pietro Soldano, Alfio.

Pagliacci, on the whole, proved to be the more even and satisfying performance of the two. Bertha Reviere as Nedda, Comm. E. Ferrari-Fontana as Canio, Alberto Terrasi as Tonio, Pietro Soldano as Silvio, and Amadeo Baldi as Beppe, comprised the cast. Bertha Reviere made a very charming Nedda. Ferrari-Fontana, with his powerful and

clear dramatic tenor, also found special favor with his hearers and was forced to repeat the Vesti la Giubba. The prologue likewise had to be repeated by Terrasi. Salvatore Avitabile conducted both operas.

### Aida at the Manhattan

Usually it is Fortune Gallo and his San Carlo Opera Company that start the operatic ball rolling in New York every season. This year, however, an organization calling itself the Manhattan Grand Opera Association, Inc., with Alfredo Salmaggi as artistic director, began things with a performance of Aida on Saturday evening, September 13. The old Manhattan Opera house has been entirely redecorated inside. Always the best auditorium for opera in the city, it is now more attractive than ever before.

A packed house, sold out to the last bit of standing room half an hour before the curtain rose, greeted the season's first offering. Martha Du Lac, and American girl, made an excellent Aida, her voice and singing improving steadily through the evening. Dorothy Pilzer, another American girl, was quite acceptable as Amneris. Giuseppe Radaelli, Italian tenor, making his American debut, was plainly nervous at first but loudly acclaimed at the end of the Nile scene. The other three men in the cast—imported from Italy on the recommendation of Mascagni, who was originally scheduled to have participated himself in this season—might just as well have been left at home. Their equals can be found in New York at any time. The orchestra, capably led by Emilio Capizzano, was distinctly good. The ballet, too, was acceptable, though the chorus left considerable to be desired.

### Gigli and De Luca Back

Beniamino Gigli, the Metropolitan tenor, and Giuseppe De Luca, baritone, of the same institution, came back on the S. S. Giulio Cesare, arriving Sunday afternoon, September 14. Both the singers reported having passed a pleasant summer and both appeared to be in the best of good health.

Gigli was especially happy over the tremendous triumphs that he had won in Germany this past summer, triumphs which can only be compared with those of Caruso on his first visit there years ago. The young tenor, who is an Honorary Inspector of Police, was greeted at the pier by H. W. Dearborn, secretary to the commissioner, and a delegation of the Police Glee Club which sang for him, whereupon he turned right around and sang for them O Sole Mio and another Neapolitan ditty, proving that the famous voice is in famous condition.

Both Gigli and De Luca remained in New York only about twenty-four hours, leaving on Monday evening of this week for San Francisco, where they will appear in opera.

### William Ryder Opening New Studio

William Ryder will open his new vocal studio in New York at 22 West Seventy-seventh on October 1.

### Telva Arrives on La France

Marion Telva, contralto of the Metropolitan Opera Company, arrived September 13 on the La France, after three

months in Europe devoted to concert and operatic work. Miss Telva gave concerts in Paris and Berlin and appeared in opera in Stuttgart, Germany, while abroad. She will begin an extensive concert tour early in October, continuing until the opening of the Metropolitan Opera season.

### The Warrens Return to New York

Frederic Warren, teacher of singing and founder of the Frederic Warren Ballad Concerts, together with his wife, the well known soprano, Olga Warren, have returned to New York after having spent a delightful vacation in New Hampshire. Mr. Warren has resumed teaching at his studio, 370 Central Park West, and Olga Warren is busy on her programs for her forthcoming tour.

## OBITUARY

### Frederick Solomon

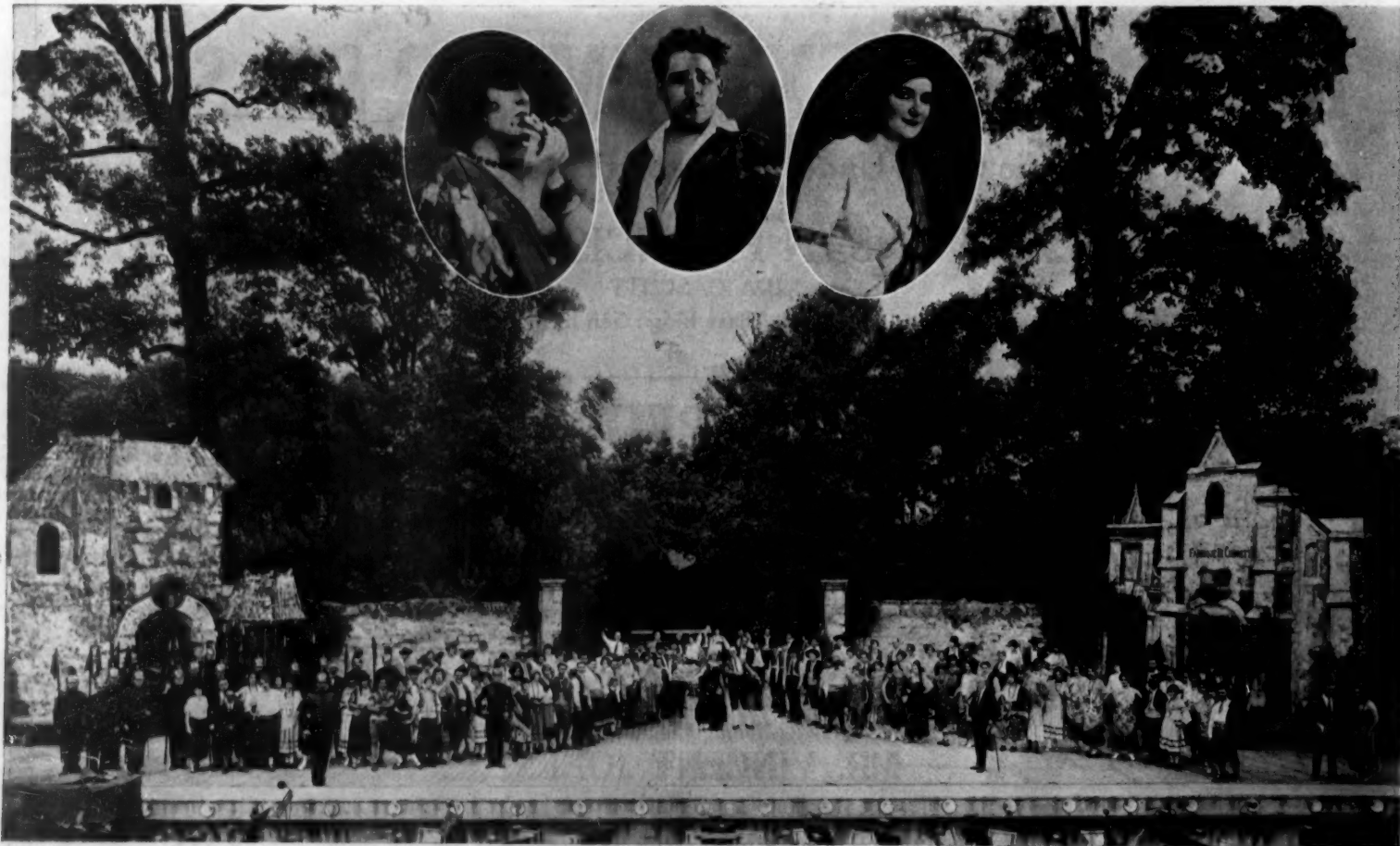
Frederick K. Solomon, musical director, whose entire life had been devoted to the theater, died at his home in New York on Tuesday, September 9, after a lingering illness, age seventy-one years. He was English by birth and began his stage career at Drury Lane, London, when only eight years old. Later he was for three years in the band of the Royal Marines and won the Queen's silver medal. His brother, Edward, was the second husband of Lillian Russell, and Frederick Solomon came to this country as a comedian in Miss Russell's company, playing in Poor Jonathan and Billee Taylor (written by his brother). This was at the New York Casino under the management of Rudolph Aaronson. When George Lederer took the Casino, Mr. Solomon left the stage to conduct the orchestra. Later he was for four years general musical director for Klaw and Erlanger, and after that with Sir Herbert Tree, until about five years ago, when he practically retired. He is survived by his widow and a daughter, whose stage name is Justine Grey.

### Heinrich Berté

Vienna, August 24.—Heinrich Berté, composer of many Viennese operettas, died here today at the age of sixty-eight years. His works included Der Glücksnarr, Die Drei Kavalieri, Die Millionenbraut, and several other comic operas which found lasting favor in Vienna and elsewhere, but the great success of his life was his compilation of Schubert melodies into the operetta named Das Dreimäderlhaus, which had a several years' run at Vienna during the war and became tremendously successful in America under the title Blossom Time. His brother was Emil Berté, who died two years ago and who had made a fortune as publisher of his brother's operettas. P. B.

### Louis H. Mudgett

Louis H. Mudgett, well known figure in the Boston musical world, died on September 15, at his summer home at Center Harbor, N. H., at the age of sixty-eight years. Mr. Mudgett was the manager of Symphony Hall, Boston, for thirty-two years, but he left that position several years ago to take a similar post at the Boston Opera House.



CARMEN AT ST. LOUIS.

The beautiful outdoor stage of the Municipal Theater in Forest Park, St. Louis, with the setting for the first act of Carmen, and the company which recently presented that opera there for a week's run under the management of Guy Gollerman. Insets above are of Frances Peralta (Carmen), Manuel Salazar (Don Jose) and Elda Vettori (Micaela). In the large picture members of the alternating cast appear—Ulysses Lappas (Don Jose) and Maria Escobar (Carmen). Ernest Knock, the conductor, is leaning on his stick, and Isaac Van Grove, assistant conductor, is at the extreme right. The large chorus was composed of St. Louis amateurs. (W. C. Persons photo)



## THE BETHLEHEM BACH CHOIR

"The Best Choir in America"

By JAMES ROBINSON

No musical organization in America has achieved greater success than the Bach Choir of Bethlehem, Pa. It gave its first concert of Bach music in the spring of the year 1900, when the musical world was fittingly celebrating the one hundred and fiftieth anniversary of the death of Johann Sebastian Bach. On that occasion the great masterpiece of Bach, the B Minor Mass, was rendered by eighty singers, accompanied by an amateur orchestra of thirty players, at Bethlehem. This was the first complete rendition of the Mass in America, and it instantly attracted the attention of American music-lovers.

The organizer and leader of the choir is J. Fred Wolle, Mus. D. Dr. Wolle is a native of Bethlehem, and a born musician. At the age of eighteen years he formed the Bethlehem Choral Union, which rendered pretentious selections. In the year 1884, he went to Munich to study music and spent almost two years abroad. He returned, enthusiastic about the choral works of Bach, and introduced many selections from Bach in the following years in the programs given by his Choral Union.

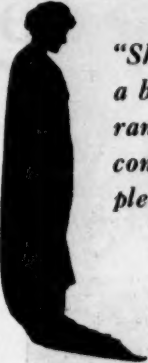
In 1888, he had the distinction of rendering the St. John Passion, of Bach, for the first time in America. When Dr. Wolle proposed to the Choral Union that they sing the Mass in B Minor, they balked, because they considered it too difficult. However, Dr. Wolle was relentless. It was the Mass or nothing. The result was, that the Choral Union was disbanded, and Dr. Wolle refused to head any other musical group, unless it would attempt to sing The Mass. For five years musical matters were in statu quo. At last a group of eighty singers was formed, who were ready to accede to the determination of Dr. Wolle. They were ready to rehearse the Mass.

As the Mass is very difficult, Dr. Wolle was at his wits' end to know how to make the rehearsals interesting. He hit upon a plan, which he has followed ever since with astonishing success. He began at the end of the number he wished to rehearse, usually concluding with a triumphant climax. This pleased the singers, and so he moved backward by sections toward the beginning. Before the singers were aware of it, they had rehearsed the selection and were able to sing it with comparative ease. He finds this method more satisfactory than the old method of rehearsing from the beginning.

## FIRST AMERICAN PERFORMANCE OF THE MASS

The choir rehearsed the Mass for fourteen months, sometimes several times a week, before Dr. Wolle essayed to give a public rendition of it. On Tuesday, March 27, 1900, in the old Moravian Church, it was sung as a whole for the first time in America. The Bach Choir was now fully established, and when the next year's festival of Bach music was scheduled, musical circles took notice of Bethlehem's venture. Many persons came from a distance to hear it, and musical critics were amazed at its success.

During the years from 1900 to 1905, festivals were held sometimes twice a year, and four days at a time. From 1905 to 1912 there was a break in the festivals, for Dr. Wolle had gone to head the department of music at the University of California, and the choir was disbanded. However, on his return to Bethlehem, the Bach Choir was reorganized at the suggestion of Charles M. Schwab, the steel magnate, a patron and lover of music, and others, who saw its possibilities as a musical organization. The



*"She has personality plus a beautiful voice, of wide range, that she uses with consummate skill. She pleases immensely."*

*The Watsonville (Cal.) Evening Pajaronian, said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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financial interests of the Choir were placed in the hands of guarantors, of whom Mr. Schwab was chief, he guaranteeing one half of the annual deficit.

Since the reorganizing of the Bach Choir, the festivals have been held in the Packer Memorial Chapel of Lehigh University, an ideal setting, much admired by visitors. The Choir has grown until the membership is now about three hundred. The singers are selected carefully. Perhaps few of them have more than average voices. A critic has said: "I would not cross the street to hear any of them sing, but I would go miles to hear all of them sing."

The choir meets regularly once a week, from the beginning of October until the end of May, and rehearses for two hours. The method of rehearsing already mentioned, and the inimitable boyish humor of Dr. Wolle, relieve the

rehearsals from drudgery. Visitors from large musical centers often attend these rehearsals to see how Dr. Wolle prepares his choir for the great festival events. Every rehearsal is a surprise to the singers, for no one knows exactly what Dr. Wolle is going to do, what tempo he expects, what expression he demands, and so the singers are kept on the qui vive. It is thus that he produces an instrument which responds to his every musical whim.

Not only the music, as rendered in the sacred precincts of a stately church, but also the ensemble, the setting and the time of the year, give eclat to the festival events. Clarence Lucas, in the MUSICAL COURIER, said: "None of the splendid concert halls of Europe can vie with the Packer Memorial Church on the Pennsylvania hillside as a temple for the muse of Bach. There, with the open windows framed in green, and the breezes fresh from the mountains, we leave the dust and noises of the city far behind us, and are transplanted into a slower-going and poetic world which seems more in accord with the age in which Bach lived."

## THE FAMOUS TROMBONE CHOIR

For half an hour before the time announced for the festival to begin, and before every session, those in attendance gather around the church, under the trees of the beautiful campus of Lehigh University, and listen to the Trombone Choir, as its chorale music is wafted down from the tower of the church. This scene has been fittingly described by Julius Hartt in the Hartford Daily Times: "And now, as four o'clock on Friday afternoon draws near, the while long needles of sunlight pierce the canopied green of gently swaying and venerable trees, the pilgrims gather in reverent and expectant groups about the church. . . . Presently from high up in the ivy-draped church tower is heard the trombone choir—the choir descended from other like choirs long since silent, which, from the older Moravian church tower were wont to announce important events in the ancient Moravian community. The trombone voices float out on the springtime air in a sublime Bach chorale; a chorale perennial with grave and lofty beauty—'From highest heaven to earth I come.'"

When the hour for the festival arrives, the church is crowded with music lovers from as many as perhaps thirty-two States, some with the score before them, with pencil in hand ready to note any unusual interpretation of the same.

As an introduction to the Mass the trombone choir plays a chorale, during which Dr. Wolle quietly enters, takes his place, and reverently bows his head, as if he were about to lead a great religious service; and just as the last note is about to be sounded, which is the keynote for the choir and orchestra, he raises his head, and with a look of joyous expectancy, gives the signal with his hands to sing. He uses no baton. His hands are in constant use. Every motion of his fingers, every expression of his face, is understood by the singers, and the response is quick.

## HOW DR. WOLLE LEADS

During rehearsals Dr. Wolle impresses upon the choir the necessity of watching him constantly, and obeying his signs. Indeed, in the renditions on festival occasions, he

(Continued on page 44)

## "A NEW TENOR"

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### MUSICAL ACTIVITIES IN BUFFALO

Buffalo, N. Y., September 9.—The fall music season was ushered in by a concert given in Elmwood Music Hall, September 4, for the Lincoln Sunshine Club. Those participating were Florence Ann Reid, contralto; Elise De Grood, violinist, and Richard Miller, tenor, with Gertrude Hutchinson at the piano; also James Steedman and John Young in Scotch dances. Miss Reid, always a favorite, was enthusiastically received and obliged to respond to encores. Mme. De Grood made a fine impression and won instant favor. Mr. Miller's many friends heartily welcomed him and thoroughly enjoyed his numbers. Miss Hutchinson's well balanced accompaniments contributed much to the success of the program.

The first meeting of the season of the American Artists Club was largely attended, the program proving an artistic treat. Wallace Petty of Pittsburgh was the speaker. Florence Ann Reid, contralto, with Ethyl McMullen at the piano, was heard in a group of songs by Ilgenfritz, Rasbach, Mana-Zucca and La Forge. The guest artist, who charmed all with his interpretations, was George Flemming Houston, baritone and coach of the operatic department of the Eastman School of Music, Rochester. It is to be hoped that Mr. Houston may give a recital in this city soon when many teachers and pupils may profit by his ability. Harold Smith of Rochester furnished artistic support at the piano. The American Artists year book for the 1924-1925 season was displayed—a handsome volume of 144 pages.

L. H. M.

### Richard Hageman Reopens New York Studios

After an unusually busy summer, which included teaching for five weeks as a member of the summer master class of the Chicago Musical College and then hurrying to Philadelphia to fill a most successful three weeks' engagement as conductor of the Fairmount Park Symphony Orchestra of Philadelphia, Richard Hageman, who is a recognized authority in many branches of the musical profession, has returned to New York and his time is now occupied with the reopening of his New York studios for the accommodation of many professional artists and artist-pupils, who are scheduled for very early fall tuition.

In addition to private lessons, Mr. Hageman is planning so to arrange his lesson schedule this season to enable him to comply with the many requests he has received asking him to hold three class lessons weekly of one hour each, one opera class, one class in coaching-repertoire-interpretation and one in the art of accompanying. The classes will be limited to ten members each, who need not necessarily be private pupils of Mr. Hageman's.

Another feature of the Richard Hageman studios this season will be a series of informal artist-pupil recitals.

### The Fiqués in Vermont

Carl Fiqué and Katherine Noack Fiqué have been enjoying a very pleasant time at Mt. Mansfield, Vt., as may be noted from this commented in the Burlington Free Press and Times, August 23: "Mr. and Mrs. Carl Fiqué of Brooklyn are at the hotel for an indefinite stay. Mr. Fiqué is musical director of the National Opera Club of America,

and his wife, Katherine Noack Fiqué, is an opera and concert singer of note. Concerts are in order every evening. Mr. and Mrs. Fiqué planned to stay one day and have now sent for their trunk."

### Beatrice Martin to Sing Lieder in English

After an absence of two seasons from the concert platform, Beatrice Martin, soprano, will make her reappearance this fall, coming back with something of a novelty.



BEATRICE MARTIN

Besides her large repertory of songs, she will make a specialty of German Lieder, sung in English.

A delightful group will be the Schubert songs—the Pretty Miller Maid group—which are certain to enjoy popularity. Miss Martin has traveled abroad and also made an extensive study of the German Lieder, which, although she sings them equally well in German, she has taken this sensible

step of doing the Lieder in English because she believes there is a big demand for them throughout the country. There are, according to Miss Martin, so many small cities where a Gerhardt seldom if ever is able to reach, and Miss Martin sees no reason why these cities should be neglected. It is, therefore, her hope and ambition to go into these cities and give the people a chance to understand and appreciate the Lieder. And in this she should be wholly successful.

The translations of the Lieder to be programmed by Beatrice Martin have been specially done for her, and she says that they have lost none of the beauty or significance of the text. In her performance of the Pretty Miller Maid cycle, the time occupied is but a single hour, and concise program notes add to the value of the concert.

Miss Martin made her debut here in New York several years ago, when she was extremely well received. The Sun commented upon her "voice of good range and naturally clear quality," adding that "she sang with attractive simplicity and good feeling." The critic of the Morning Telegraph described her voice as "well trained and colorful," and found her manner "pleasant," while "high musical intelligence characterized her excellent performance of a wisely selected list of songs." These are only two of the many favorable impressions her singing has made in various cities. Besides this, Miss Martin is an attractive blonde of considerable natural charm, which is felt at once by her audience. She is under the management of Art Direction Georgette Leblanc, Louise Davidson manager.

### A Fine Course for Toledo

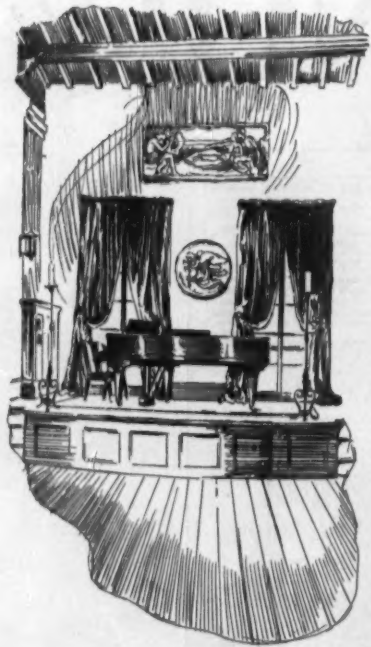
The Rivoli City Concerts of Toledo, which are the music series of the University of the City of Toledo, will have unusually fine offerings this winter. Beginning on October 8 with the Opera Quartet (Frances Alda, Charles Hackett, Merle Alcock and Lawrence Tibbett), there will follow a concert of the New York Symphony on October 22; a performance of Martha, by the San Carlo Opera Company, November 5; a joint recital of Reinald Werrenrath and Renee Chemet, December 12; a joint recital by Louise Homer and Mischa Levitzki, January 16; and Ruth St. Denis, Ted Shawn and the Denishawn Dancers on March 27. The course is again under the direction of Grace Denton.

### Thorner Studio Reopened

William Thorner, the New York voice teacher, from whose studios such distinguished artists as Amelita Galli-Curci, Anna Fittiu, Rosa Raisa and Anne Roselle have gone out to make careers, returned last week from a most enjoyable summer in the Catskills and has already resumed teaching at his New York studios.

### Marie Miller Resumes Teaching

Marie Miller, member of the faculty of the Institute of Musical Art, New York, will resume teaching on Monday, October 13. She will give private lessons and also conduct harp ensemble classes. Miss Miller sailed for Paris on June 4 with six of her harp pupils, who continued their studies with her until the fall season.



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# San Carlo Grand Opera

## Season 1924-5

### Fourteenth Annual Season of San Carlo Grand Opera

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NEW STARS AND OLD FAVORITES

#### *Fourteenth Annual Season*

**M**R. FORTUNE GALLO takes great pleasure in announcing the fourteenth annual season of the San Carlo Grand Opera Company, to open in New York City on September 22 with a four weeks' engagement at the Jolson Theatre. Following the New York engagement, the San Carlo company will appear in Boston for two weeks at the Boston Opera House, commencing Monday, November 3, and in Philadelphia for two weeks at the Metropolitan Opera House, commencing Monday, November 17.

#### *Pavley-Oukrainsky Ballet*

As an added feature for the coming season, Mr. Gallo has re-engaged the celebrated Pavley-Oukrainsky Ballet Russe, for years an important adjunct of the Chicago Opera and an outstanding success in its appearance with the San Carlo Company last season. This famous terpsichorean ensemble, with its colorful costumes, beautiful scenic and lighting effects and extensive repertoire, will supply all ballet features for the New York, Philadelphia and Boston engagements, at no advance in the ticket prices.

#### *San Carlo Artistic Personnel*

In addition to most of the old San Carlo favorites Mr. Gallo has engaged many new stars. A partial list of the artistic personnel in alphabetical order includes Gladys Axman, Alberto Baccolini, Mario Basiola, Jorgen Bendix, Pietro de Biasi, Ada Bore, Natale Cervi, Sofia Charlebois, Madeline Collins, Francesco Curci, Philine Falco, Aldo Franchetti, Charles Gallagher, Felice de Gregorio, Fulgenzio Guerrieri, Giuseppe Interrante, Clara Jacobo, Max Kaplick, Mary Kent, Josephine Lucchese, Stella de Mette, Tamaki Miura, Abby Morrison, Demetrio Onofrei, Tina Paggi, Robert Ringling, Anne Roselle, Manuel Salazar, Bianca Saroya, Marie Shalfed, Chester Tallman, Lodovico Tomarchio, Gaetano Tommasini, Yvonne Trava, Mario Valle.

Immediately following the New York season the San Carlo Grand Opera Company will enter upon its 35 weeks Coast to Coast tour, appearing in the leading theaters and auditoriums with an extensive repertoire of standard operas.

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## Artists Now Booking for 1924-1925

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MABEL GARRISON  
EVA GAUTHIER  
MARIA IVOGUN  
MARIA KURENKO  
HULDA LASHANSKA  
ELISABETH RETHBERG  
LOUISE HOMER STIRES

### Contraltos:

MERLE ALCOCK  
LOUISE HOMER  
MARGARET MATZENAUER  
MARION TELVA

### Tenors:

MARIO CHAMLEE  
EDWARD JOHNSON  
GEORGE MEADER  
ALFRED PICCAVER  
ALLEN McQUHAE

### Baritone:

VINCENTE BALLESTER  
KNIGHT MacGREGOR  
REINALD WERRENATH  
CLARENCE WHITEHILL

### Pianists:

ALEXANDER BRAILOWSKY  
DAI BUELL  
ERNST VON DOHNANYI  
JOSEF HOFMANN  
NICOLAI ORLOFF  
MORIZ ROSENTHAL  
MADAME LESCHETIZKY

### Violinists:

JASCHA HEIFETZ  
CECILIA HANSEN  
ALBERT SPALDING  
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## Alcock Praises Ravinia Park

"Ravinia is the ideal place for summer opera," declared Merle Alcock, of the Metropolitan Opera Company, returning to her home in New York from a season of ten weeks with the Ravinia Park Opera Company. "Moreover, Ravinia Park is the ideal place for a summer vacation."

"People told me before I went out there that I would return home tired and worn out. They told me I was trying to do too much, with my operatic work at the Metropolitan and my heavy concert season, but I feel refreshed, and I feel that the experience in stage work, which was one of the things I went out there for, has been invaluable to me."

"Mr. Eckstein is doing wonderful things for Americans and American artists. For the thing it gives, Ravinia Park is unique, and I don't think it can be duplicated anywhere."

"First of all, it is a lovely park and a beautiful place to rest. The cool lake breezes do not make working a hardship. I stayed at the Moraine Hotel and had rooms overlooking the lake. It was only a short distance from the park and I don't know when I have spent such a splendid summer. Although I sang twenty-four times in the ten weeks, I am not tired, and I am more ready for my autumn concert and operatic work than I would have been if I had spent the summer doing nothing at all."

The season at Ravinia Park practically completes for Miss Alcock her first year in opera. Miss Alcock made her operatic debut last November at the Metropolitan as Beppe in L'Amico Fritz, and in the past year she has appeared in nineteen different roles, besides learning other roles and carrying on extensive concert work. This is a record for one year that is unique in the annals of concert singers who have just entered operatic work and carry it on with triumphant success in addition to recital and oratorio activities.

At Ravinia Park Miss Alcock appeared in such roles as Lola, Maddalena, as the Mother in the Tales of Hoffman, Suzuki, Rosette, Malika, Ortrud, Beppe, as The Countess in Andrea Chenier, Madelon, and she also appeared four times as soloist in the Monday evening concerts, besides several minor roles.

"One of the things which made me feel so much at home out there was the fact that the orchestral conductors and most of the singers and stage directors came from the Metropolitan," added Miss Alcock. "They were all very kind to me, and it certainly was a wonderful experience and a splendid place to spend the summer."

## Edward Johnson Begins Season Soon

Edward Johnson, of the Metropolitan Opera, who has been spending the summer in Florence, Italy, sailed for



EDWARD JOHNSON AND HENRI SCOTT  
on the beach of Deauville.

Montreal on September 13 on the Empress of Scotland. He is accompanied by his daughter. Mr. Johnson will open his concert tour in Canada prior to coming to New York before the opera season begins at the Metropolitan.

## Isa Kremer Defends Jazz Music

"Want a little tonic for the blues? Take a dose of American jazz, but the size of the dose for the aesthetically inclined should not exceed one hour."

This is what Isa Kremer has to say about American jazz and her prescription for the blues. The well known Russian singer continued:

"Your American jazz is good for the soul! I recommend it to any one suffering from melancholy. I get quite a kick out of it myself, but only for an hour. After that it gets on my nerves, I get fed up and bored with it."

"When I was in Europe I found the people over there, in order to forget their miseries, had taken to jazz as some Americans do to drink. Colored jazz singers were quite the rage wherever I went. When they cannot get real Negroes, they get black-faced comedians, or anybody who can pass an imitation of an American Negro. The craze has run through all classes, jazz from morning to night. And that is what jazz amounts to, it is a drug, that's all, and not



CECILIA HANSEN,

violinist, and her pet dog at Bad Landeck, Silesia, where Miss Hansen spent the summer.

harmful unless taken in large doses. One hour is enough for any one, beyond that the effect is dangerous."

## Clarence Whitehill's Bovine Audience

"How did you discover your singing voice?" asked a friend of Clarence Whitehill one day. "Calling cows in a forty-acre lot instead of going after them," was the quick answer of the noted baritone.

It will not be hard to believe this statement. Whitehill had, at that time, when he was a boy in Iowa, a resonant bass voice which must have carried wonderfully across the prairies, as it has since carried across the expanses of the homes of opera in New York, Chicago, London, Paris, Cologne and Bayreuth. His tones must have had a similar effect on the herds of cattle then as it has since on the thousands of humans of two continents who flock any place where this internationally known artist is to be heard.

It was in Marengo, Iowa, where Mr. Whitehill entertained his first and last bovine audience. It was from there that he went to Chicago and began the cultivation, under L. A. Phelps, of a voice which, combined with his dramatic gifts and high art, was destined to make its possessor one of the most commanding figures in the operatic world. But Chicago didn't keep this young singer long. New York's educational advantages attracted him and it was not long before he went to Paris on the advice of Mme. Melba, whose interest in his progress was a source of great inspiration.

Thus he began the ascent to the top, but it all began with the lowly cows, and his first and highly appreciative and responsive audience was a bovine one. It was the criticism of this audience, in their obeying, which brought him to such a high place in the operatic and concert world.

## Philharmonic Season Begins October 16

The eighty-third season of the Philharmonic Society of New York will begin on Thursday evening, October 16, at Carnegie Hall, Willem Van Hoogstraten conducting. The first program will be repeated on the following afternoon, and the orchestra will play in Stamford, Conn., Saturday. Scipione Guidi, concertmaster of the orchestra, and Esther Dale, soprano, will be soloists at the concert in Stamford which will be the first of nine to be given in cities of Connecticut, Rhode Island and Massachusetts. Other soloists who will appear with the Philharmonic on this tour will be Elly Ney, Yolanda Mero and Carol Robinson, all pianists.

As already announced, Igor Stravinsky comes to the Philharmonic as guest conductor early in January, appearing later with Willem Mengelberg as soloist in a performance of his own concerto, to be given its first American presentation at a Philharmonic concert. Willem Furtwangler, also new to American concert audiences, will conduct ten Philharmonic concerts during the season. Henry Hadley, the associate conductor of the Philharmonic Society, will direct seven concerts as he did last season, giving again as many new works by American composers as he can obtain from compositions submitted.

## McQuhae Arrives

Allen McQuhae, the Irish tenor, arrived September 13 on the Cedric from Ireland, where he spent several weeks resting after his strenuous work in Italy this summer. Mr. McQuhae spent most of the summer coaching under Lombardi, the celebrated coach of Edward Johnson and Caruso, and appearing in opera for several weeks under his direction. While abroad Mr. McQuhae gave concerts in Dublin, London, Paris and Rome, and visited his birthplace at Wicklow, County Bray, Ireland. He is accompanied by Mrs. McQuhae and Allen, Jr.

## Stires With Detroit Symphony

Louise Homer Stires has been engaged as soloist with the Detroit Symphony Orchestra at Detroit on November 9.



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KENNETH M. BRADLEY, *President*

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## ELIAS DAY

formerly President of the Lyceum Arts Conservatory, who is known as America's greatest instructor in stage and platform arts. Mr. Day's varied and comprehensive experience has extended over a period of twenty years and he is generally recognized as the dean of teachers of these branches. Mr. Day now becomes the Director of the Dramatic Arts Department of Bush Conservatory, and will devote his entire time to teaching and producing professional companies. He will be assisted by *Oranne Truitt-Day* and *Edwin Stanley*.

Among the well-known musicians who now become members of the Bush Conservatory faculty are—

*William Phillips, Ora Paget-Langer, Edward Clarke, Fredericka-Gerhardt-Downing, Jeanne Boyd, Rachel Steinman Clarke, Charles M. Mixer, Carl Klamsteiner, Austin Edwards, Franz Schöepf and others.*

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## FREE SCHOLARSHIPS

Besides the large number of Free and Partial Scholarships already offered by Bush Conservatory for this season, Mr. Day, Director of the Dramatic Arts Department, will offer eight free and partial scholarships in Dramatic Training—four to men and four to women. Examinations will be held September 26. Application blanks on request.

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## GRADOVA ANSWERS THREE VITAL QUESTIONS REGARDING MODERN MUSIC

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Gradova Feels an Inner Necessity to Give Part of Every Program to Moderns

Question: "Is the spirit of the best in modern music more difficult to comprehend than that in classic and romantic music?"

Answer: "For us today the spirit of the best in classic and romantic music is of course easier to understand because the medium of its expression is much better known to the average concert goer. However, I have found that the modern idiom of expression is not the real difficulty which people face who wish to comprehend modern music. There are various factors which have a bearing on the full understanding of music or art in general, which, in our present day education, have been sorely neglected. There is, first, the comprehension of the spirit of the masterpiece to be interpreted. Take, for instance, an actor who is called to portray Hamlet. No matter how great the quality of his diction, his voice, his personal magnetism—if he should lack in the full comprehension of the deeper philosophic meaning of the masterpiece, his work will not give to the audience a clear conception of Hamlet's genius, as he cannot give more than he received from Shakespeare's soul experiences as immortalized in Hamlet. For this reason there are so few of the greatest actors who attempt this part. Now let us ask ourselves how many musicians enter as deeply into their subjects as to succeed in giving a complete analysis of the meaning of every bar the composer wrote and his motive in writing it. If such were the case and the interpreting artist had a clear conception of the masterpiece the audience would feel the unity and harmony of the work and get the poetic message, the essence of the composition. It seems that most interpretative artists lay too much or even all the stress on the technical brilliancy of their work. Therefore, the audience gets only a partial impression of the work, as the missing part, the soul experience of the master, remains uninterpreted. It follows, therefore, that an interpretative artist must strive to gain a capacity of understanding and feeling the very depth of creative genius. Only what has entered the soul of the interpreter can emanate from it again and may be transmitted to the audience. The very thing which the audience keenly feels when listening to a great artist, commonly called a thrill, is merely but a glimpse of the soul experience of the creative genius through the mediumship of the re-creative artist. Such feeling of the soul experience of genius cannot be taught. It must be in-born in the person. However, no matter how minute the nucleus of such a feeling, it can be trained and nursed to a magnificent growth under the right direction. The partial understanding of a master's soul has done great harm in all phases of artistic comprehension. The greatest of all composers had to suffer severely under this one-sided capacity of his interpreters. There are still a great number of people who consider Bach's music the work of a pure, mathematical mind. Therefore, Bach is seldom played and still less seldom loved. And where in all art, not only in the realm of music, do we find a purer and more serene expression of the highest soul experiences than in Bach, a genius as profound as he is inventive, in fact, incommensurable? That the public calls Bach 'scholarly' and personifies him in the fugue and denies him to possess spiritual feeling, is from pure ignorance. There is more soul expression in an instrumental theme of Bach than in any operatic aria ever written. As regards Bach's music, I feel it is music, to use the words of Liszt, 'that requires us to come to it, as certainly it is not music that comes of itself to us.' For me Bach is a mystic in the sense of Plato, Dante, Goethe."

Question: "Why is modern musical form so difficult to grasp for the average person musically inclined?"

Answer: "The answer you find in the words of Goethe: 'Wir sind gewöhnt, dass die Menschen verhöhnen, was sie nicht verstehen, dass sie vor dem Guten und Schönen, das ihnen oft beschwerlich ist murren.' In English: 'We are

used to see that man despises what he never comprehends, and the good and the beautiful vilipends, finding them often hard to measure.' Whatever was considered new and modern in any period, was generally compared with what then was accepted as the standard of good and beautiful, and a new expression was condemned as bad and ugly. Did not Beethoven labor under these same conditions at his time? Was he not considered revolutionary among his

already a classic. In literature we have similar examples. Is not Nietzsche's Zarathustra already a classic, although created only forty years ago? The tradition and the accustomed mode of expression hamper the average mind, and, as Goethe says, 'makes men to scoff in their folly at what they grasp not, as they find it hard to measure.' In the word 'measure' you have the essential point. We try to 'measure' a new form with a medium altogether foreign to its origin. Think of Rembrandt, who today is counted as one of the very greatest of all painters, and who at the period when he created his greatest works was 'measured' by old standards; therefore his works were not considered masterpieces, and thus the greatest of the Dutch masters died in poverty and obscurity. It is a psychological fact that the incoming movement is always condemned. That we do not learn our lesson and continue to condemn, and reject the incoming new forms and ways of expression, seems to be part of human nature, and perhaps it has to be so to produce a strong, powerful, new force to gradually combat and overcome the accepted and prevailing forms. I

was fortunate enough to have my training under conditions which made me appreciate every expression in art, and not only musical art. But where is there another artist like Djane Lavoie-Herz, who accomplishes such a complete artistic education and appreciation of the best in everything?"

Question: "Do you consider it an ungrateful task to place on your program works of modern composers which only so few fully appreciate?"

Answer: "No, not at all. If the composer has used his supreme effort to put a great message into his score and often has done this fighting against terrible odds, under great strain and physical deprivations, what is all this compared with the interpreter who 'sacrifices,' if such could be the case, a part of the program to help to proclaim this latest message and make it a living force? Indeed, it is no sacrifice for the interpreter. I would rather call it a privilege to be endowed with a sufficient capacity to do justice to a new work. In fact, the true artist can no more refrain from playing such works than the composer can from writing them. I always shall give a part of every program to modern composers. After all, the aim of a great work is the same no matter from what period. This aim has been very clearly expressed by the Chinese master, Kno Hsi, in his work on landscape painting, where he says: 'The artist must, before all, bring himself into spiritual communion with the hills and brooklets which he wishes to paint.' This is a lesson applicable to music as well. The inner composure must be valued higher than the exterior execution, and it is in this spirit I understand the great masterpieces of Scriabin which otherwise would remain unintelligible to me. In my first recital this season in New York I shall play Scriabin's Fourth Sonata and his last great composition for piano, Vers la Flamme, in which the soul experiences are so lofty that this indeed may be termed 'music of the astral body.' Out of this same height of soul experience Bach created his Italian concerto, which I placed on the same program with Scriabin's Vers la Flamme, and I will endeavor to convey to my audience the fact that all good music, whether classic or modern, has the same lofty aspiration, although totally different in expression, form and rhythm, alike in one thing only—beauty!"



GITTA GRADOVA,  
pianist.

contemporaries? And how about Wagner? We all know the reception his new mode of expression received, and how it almost crushed the greatest genius of dramatic musical expression. At all times masters experienced the same objections of their new ways as the present day masters experience. Music, being the youngest of all the arts, has the advantage; that which is called the 'classic' period is only a hundred years removed from us, and I am inclined to say that there is no such thing as classic and modern music. For me there is only one differentiation—good and bad music. The word 'modern' is only an expression of a certain type of music, the latest classical music. Such an example we have in Scriabin, who, for me, today is

ary 14, William Wade Hinshaw's production, The Marriage of Figaro, with Ernest Knoch conducting.

### Lancaster to Have Fine Concert Course

Mary S. Warfel will present the following attractions in her World Famous Artist Concerts at the Fulton Opera House, Lancaster, Pa.: Friday evening, November 21, Anna Pavlowa and her Ballet Russe; Friday evening, December 5, Louise Homer, contralto; Monday evening, January 5, Wanda Landowska, pianist and harpsichordist; Wednesday evening, Janu-

### Maud La Charme Busy Abroad

Maud La Charme, who has been abroad for a year giving recitals, has been booked again for the coming winter in numerous concerts in Belgium under the management of M. J. Delgay. Mme. La Charme has won high praise from the critics for her beautiful voice and charming personality. She is at present in Paris with her husband, Daniel Bonade, a well known musician, member of the Philadelphia Orchestra.

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## THEODORE SPIERING INTERVIEWED

On his way back from Seattle, Wash., where he held a master class at the Cornish School, Theodore Spiering, the well known conductor and violinist, stopped long enough in Chicago to drop in the MUSICAL COURIER office, where a representative of the paper took opportunity to secure the following interview:

"What do you think of the West, Mr. Spiering?"

"The West is growing fast in the cultural developments of music."

"Is it true that Seattle will again have an orchestra of its own in the near future?"

"It is probable. There is a very strong desire for an orchestra in that city and this is comprehensive, as a community that is destined to be the great commercial center in the Northwest must necessarily be its musical center. The inauguration of such an orchestra would make a sort of completion of the musical line on the Coast, with Los Angeles on one side, San Francisco in the center, and Seattle in the North."

"What about giving concerts in Seattle in summer?"

"Right you are. The climate of Seattle is such that a season during the summer period would make the giving of open air events ideal. What beautiful concerts could be given in the stadium that belongs to the University of Washington! Not only would Seattle have an orchestra season of twenty weeks, but that same orchestra would most likely furnish programs during the summer months."

"Did you stop in San Francisco on your way back?"

"Yes and I learned while there that there is a movement on foot to give orchestra concerts in the open in the near future. Hertz, who is conducting concerts at the Bowl in Hollywood, would probably direct those concerts in San Francisco."

"Speaking about those Bowl concerts, have you heard any?"

"Yes, coming down the coast to Los Angeles, one of my first visits was to a concert given in the Bowl, and as is the case with others who have had the same experience, I was greatly impressed by the setting, by the high standard of the program and by the big magnificent attendance."

"Have you noticed the articles in the MUSICAL COURIER about those concerts given in the Bowl?"

"Yes, and it is no more than right that people of the East should know of this exceptional cultural achievement and that they should know the name of the person responsible—Mrs. J. J. Carter."

"Did you meet any of your pupils on the Coast?"

"I was just about to tell you that at one of the concerts I heard a pupil of Calmon Luboviski (himself a former pupil of mine). This young lady who studies with him, —Lois Putlitz—is a very gifted girl, not quite fifteen. I predict for her a big future. Her teacher, Luboviski, has made a real place for himself on the Coast. I heard Miss Putlitz and Hans Whipple as soloists, playing the Bach double concerto for two violins in D minor."

"So you like the Hollywood Bowl?"

"Who would not? Alfred Hertz conducted the programs, all well arranged. One of the outstanding features of one concert was Deems Taylor's suite, which received splendid treatment from the conductor and his men, and the audience seemed especially appreciative. You know that the orchestra is made up principally of members of the Los Angeles Philharmonic Orchestra, a body of first rank players and indeed Los Angeles can be justly proud of its orchestra. Just now you asked me if I met some of my pupils on the Coast. Three of my former pupils are in the first violin section of the Los Angeles orchestra and I have already told you about the fourth, one of the leading teachers in Los Angeles."

"Do the local papers pay much attention to music on the Coast?"

"The leading dailies are giving good space to music and this presages well for the future of the musicians there."

"Tell me about your stay at the Cornish School. Did you enjoy it?"

"Yes. This was, as you know, my second visit to the Cornish School as guest teacher. I enjoy the atmosphere that prevails there among the faculty and found the average very high among the students who attended my class. Then the school is fortunate in having such a fine violinist as Manuel Le Plat as violin instructor. He is a very able collaborator."

"What are your plans for the future?"

"Well, you see I stay in Chicago only two days to visit old friends and acquaintances, and on Saturday, by the Limited, I leave for New York and expect this season to be a very busy and interesting one for all musicians, including yours truly."

Then Theodore Spiering, a big figure in the musical world, took his leave, but a little bird whispered in our ear that it would not be long before Spiering would be back in Chicago on his way to the Coast.

## Fitziu Royally Treated

Anna Fitziu returned from Los Angeles, Cal., the other day, enthusiastic over her splendid success at the Hollywood Bowl on September 4, with Modest Altschuler's Orchestra, at a benefit concert for the Jewish Consumptives' Relief Association, for which she was specially called to the coast at a large fee. When Miss Fitziu left for

New York, she was sent off royally at the station by many friends and showered with flowers, books, and enough delicacies to last the entire trip home. What is more—they want Miss Fitziu back soon again, as the concert was an artistic as well as financial success.

## Charles de Harrack Back from Europe

Charles de Harrack, a pianist who has made many concert tours in Europe and America, the last tour extending to the Great Northwest and Pacific Coast, comprising one hundred and ten recitals under the management of J. M. Erickson, returned recently from a European trip.

The Waldheim Eberle Music Publishing Company, one of the largest in Europe, will issue a number of works by Mr. de Harrack. Aside from his Allegorical Poem for full orchestra, choruses and soli, written to the drama The Finish by Edward Griffith, there are songs and piano pieces for which the publishing house anticipates a large sale, owing to the Oriental strains and odd rhythmic accents. The Danse des Nymphes, for piano, was written by the pianist some time ago, and wherever he played it he had to repeat it often several times before the public was satisfied.

His song of Zion is another work that the firm thinks will be popular with the recitalist. It was formerly composed with other incidental music to the play called The Dumb Messiah, by David Pinski, screened and produced with the music in New York and cities throughout the country. Mr. de Harrack is at present in Cleveland, where he resides, devoting his time to teaching in the Fine Arts Building and directing two musical organizations, the Aeolian Chorus and the Cleveland Singing Society, which give annual concerts. Aside from teaching, conducting, and creative work, he will appear in various cities in recital work throughout the country.

## Gladys Barnett to Teach This Season

Gladys Barnett, pianist and accompanist, will, in addition to her concert work, teach a limited number of piano pupils this season.

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Noonday Musicales, in which artist pupils appear under the direction of Frank La Forge and Ernesto Berumen in conjunction with the Duo-Art Piano, will be given the last Friday of each month at Aeolian Hall, the first one to be given on October 31 at 12 o'clock noon. These Musicales are open to the public without charge.

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**Pochon a Connoisseur of Rare Books**

Alfred Pochon, of the Flonzaley Quartet, is a collector and a connoisseur of rare books. Recently he had the good fortune to add some rare acquisitions to his library, among which might be cited several hand written scores (Paris, 1815) of a number of string quartets and quintets by Beethoven and several string quintets by Mozart. He also found a number of Robert Ballard editions of 1659, as well as the original edition of Lully's Tragedy of Perseus, published by Christopher Ballard. In London he found several string quartets by G. Pagnani, and a posthumous work of W. A. Mozart entitled New Concerto for Harpsichord with Accompaniment of a Small Orchestra, published by his sister, Constance Mozart.

**Schmitz Plays Topsfield, Mass.**

E. Robert Schmitz opened the music room in Mrs. John Saltonstall's new summer home at Topsfield, Mass., on August 31. It was the occasion of a brilliant gathering of Boston folk, and from Boston's summer colonies. Mr.

Schmitz will spend a month on Long Island before opening his fall concert season.

**Meisle Enjoys Vacation**

Kathryn Meisle has returned to New York, after having enjoyed the entire summer at Ocean City, N. J., and it is evident that she made the most of her vacation for her appearance indicates a physical preparedness to meet the busy season which is before her.

One of the features at Ocean City this past summer was Prof. Ward Beam's Daily Dozen Class of 200, and, as Miss Meisle is a lover of all sports, she took advantage of the hour session of exercises held on the beach each morning. Swimming being one of her master sports, her Daily Dozen was followed by an hour of ocean bathing.

Fortunately for the prima donna, her accompanist was staying at the same resort, and her morning routine was completed in studying the roles which she will sing with the Chicago Opera. Miss Meisle, with Rosa Raisa, will open the Chicago Opera season on November 5 in a great revival of La Gioconda.

**ARTHUR KRAFT,**

snapped while working on his new house at Watervale, Mich., which, when completed, will be his summer home. He also will conduct a summer school there. Mr. Kraft's concert season will open in Evanston, Ill., September 22, following which there will be a recital in Kalamazoo, Mich., October 1. October 3 will find the tenor filling an oratorio engagement in Utica, and two days later he will resume his work as soloist at St. Bartholomew's Church, New York.

**First Performance in West of Deems Taylor's Orchestral Suite**

Following soon after a performance at the New York Stadium series of concerts, and conducted by Fritz Reiner, Deems Taylor's Through the Looking Glass was played at the Bowl concerts in Hollywood on August 26 and 30, under the direction of Alfred Hertz. Not to be outdone by the eastern critics, the Los Angeles press also bestowed the greatest possible praise on the Deems Taylor suite. Quoting from the Pacific Coast Musician: "Taylor's orchestration is virtuosic, and even in the most drastic and grotesque moments, sounds well. . . . It is a score which will bring more honors to American music as a whole than many a pompous work of serious pretense."

Alfred Hertz promises performances of Through the Looking Glass for his San Francisco season.

**Robert Imandt Recital**

Robert Imandt, the young French violinist, who made so favorable an impression at his New York debut last season, has been spending the summer in the Adirondacks. He will make his first Philadelphia appearance in November at the Foyer. His New York (Aeolian Hall) recital will take place on January 22.

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## ALICE GENTLE SCORES TRIUMPH IN VAUDEVILLE

Alice Gentle, as everyone knows by this time, is an American through and through by birth and training, and now she has revealed the real American spirit of independence by casting aside opera and concert for a fabulous offer in vaudeville. Alice Gentle has rapidly risen to the top of the ladder since she resigned from the Metropolitan several years ago. But feeling that she was greatly hampered by the invasion of the foreign artists in this country, which prevented her from doing real big things, she accepted this vaudeville offer—one of the largest ever tendered to any artist, and she is now receiving ovation after ovation in the West. Appended are a few excerpts from comments by the San Francisco critics following her triumphant debut there recently:

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"Alice Gentle need not be nervous about her success in vaudeville. She is one of the kind that would make good in anything. She sang for a huge house at the Orpheum last night and won them wholly and entirely. She did not sing Schubert and Moussorgsky, though I believe the audience would have applauded her just as heartily if she had. She sang more popular music, like All for You, The Land of the Sky-Blue Water, and, inevitably of course, Habanera from Carmen. . . . Miss Gentle gave of her opulent personality generously. She takes vaudeville as seriously as she takes grand opera, and that is the reason she will always be liked and desired by the patrons of both kinds of entertainment. By native right and by virtue of unceasing study, she belongs to opera; but, because she is entirely in earnest in whatever she does, her work will please the frequenters of vaudeville as well. . . . The artist's voice was thrilling and resonant, and my one regret was that she did not sing the Habanera from beginning to end. I am sure the Orpheumites would have welcomed it. The Cadman song was beautifully sung. . . . San Francisco has an opera of its own now, and local singers will participate in it who are not artistically the equal of Miss Gentle. It would gratify thousands of San Franciscans to be able to hear her in opera which is worthy of her and of them."—*San Francisco Examiner, September 1, 1924.*

"If Alice Gentle, San Francisco favorite in the ranks of grand opera, had any doubts about her debut in vaudeville, they are dispelled today. Her triumphant appearance at the Orpheum last night had all the attributes of an ovation. What little of approval the audience left unsaid in applause, Miss Gentle's admirers said with flowers, a veritable procession of ushers being necessary to carry her bouquets to the stage. . . . In fine voice, Miss Gentle swept everything before her with her glorious golden notes and sparkling personality. No opera audience ever heard her to better advantage."—*San Francisco Call and Post, September 1, 1924.*

"She was the hit of hits, and she showed it in her smiles,

in her eyes, but mostly in her voice. . . . It's a far cry from concert and grand opera stage, with the musicianly critical always on the alert, to the rough and ready and, yes, long suffering, vaudeville proletariat. But Mme. Gentle bridged the gap. Like a true artist she sang the songs all like to hear. From her first number, Summer Has Come, until that dramatic bon mot, The Shadow March, she ruled supreme at the Orpheum. Seldom has there been rendered with such charm that delightful Song of Songs. And who would not go long distances to hear the Habanera song from Carmen? For Gentle is every inch a Carmen."—*San Francisco Daily News, September 1, 1924.*

"Alice Gentle's triumph in her vaudeville debut at the Orpheum Theater yesterday afternoon dwarfed everything else on the bill, which had many bright spots, and a few that might have been brighter. But there was no doubt about Mme. Gentle's success. Such warmth of applause, and very general applause, is seldom heard in a vaudeville house, proving that her magnificent singing and her magnetic personality can conquer anywhere. . . . She was generous, too, for the four songs for which she was down on the program builded into nine, and might have gone on further if she had been so minded. At the end of her regular program Mme. Gentle was deluged with flowers, a procession of ushers carrying them down to the stage. . . . The singer was in fine voice, that glorious organ of hers having seldom been heard to greater advantage here."—*San Francisco Chronicle, September 1, 1924.*

"Alice Gentle is inspiring; her personality is stimulating and her voice tunes up the emotions, all of them."—*Illustrated Daily Herald, September 1, 1924.*

**TELLS WHY VAUDEVILLE INTERESTED HER.**

Interesting, too, are the following statements culled from lengthy interviews with the San Francisco critics in which she tells in her own words why she has joined the ranks of the vaudeville artists:

"Alice Gentle, 100 per cent. American prima donna, acknowledged as the only logical successor to Nordica, emerges from her superb grand opera background to enter the vaudeville field. While the bright sunshine Wednesday made her brunette beauty radiant, her dimpled hands made a gesture of despair, and with sparkling smiles she said: 'I am going to sing at the Orpheum to escape the politics of grand opera and concerts. I shall receive an immense salary instead of a few hundred dollars for an occasional grand opera guest appearance. In my beloved West the concert area is barred to me because managers are obliged to accept what the Eastern powers that be send them. With convincing evidence of my successes in America, Italy and Mexico, I am obliged to yield precedence to foreign singers who are given American contracts before they leave their native countries. It is a situation I can't fight. After all, it is human hearts I want to reach—and hearts beat just as warmly in vaudeville theaters as in grand opera houses.'

"Yet it was via the symphony concert route that this great artist came to the gold strewn vaudeville path. Her success in two July concerts at the Hollywood Bowl, with Alfred Hertz and the Philharmonic orchestra, were so sensational that Graumann, of the Los Angeles Metropolitan picture

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theater, offered her a staggering salary for a week's appearance. The public went wild over her. Savage and the Shuberts wired her offers, and then the Orpheum tempted her with an irresistible contract. 'I am to open here Sunday, and with considerable misgiving about my ability to please, but that night I shall know whether I was right to yield,' she mused.—San Francisco Illustrated Daily Herald.

In the San Francisco Chronicle appeared this interview: "The offer to go into vaudeville came out of a clear sky," she said, "and as I am a singer and must express my-



James Hargis Connelly photo \*

ALICE GENTLE

self, and the opera stage seemed blocked to me just now, although they are bringing all sorts of pressure to bear on Gatti-Casazza to have me at the Metropolitan, I accepted. Gatti is stubborn. He has never forgiven me for withdrawing from the company. It seemed to him the height of impudence for an American girl to dare to leave the Metropolitan of her own free will.

"And of course the money the Orpheum people offered me is something to be considered. I will simply be rolling in wealth."

"She laughed as she said this—a hearty, wholesome, contagious laugh.

"I'm going to sing songs the vaudeville audiences will like, I hope," she went on. "English songs that they can understand, and a little Mexican thing, Estrelita, that I sang for them in Mexico. And they liked me. I shall sing Song of Songs and perhaps one or two of Hughes' Irish melodies, and, if they want it, an aria from some opera."

"Miss Gentle has been in Los Angeles for some time. She sang two performances of Cavalleria Rusticana with a musical organization there and at two concerts in the Bowl.

"There were 20,000 people at the first of them," she said, "and 5,000 more at the second. They closed the gates and would not let any one else in. Mr. Proebstel and I had to beg our way into the place.

"And you know I sang a week at the Metropolitan Theater when the admissions totaled \$65,000 for the week. Graumann made such an attractive offer I took it. He was so enthusiastic over my success with his audiences—I was terribly afraid they wouldn't like me—that he has exercised an option for two weeks in September. Heller has a fine orchestra there.

"The future?

"It is not certain. If they like me in vaudeville I may undertake a tour of the entire circuit. Then Gallo wants me for his opera season, but I have refused that, and also offers of guest performances with the Chicago Civic Opera Company. They want me in Germany for opera but I am an American singer, and I believe my own people like to hear me sing."

J. V.

### Zo Elliott's New Song

MUSICAL COURIER readers who recall the story of Zo Elliott and his great success, There's a Long, Long Trail, so popular during the war, will be interested to hear that E. B. Marks has just issued a new ballad by Mr. Elliott entitled Trail of My Heart. The song was originally written for a playlet and the words, by Milton Hagen, might best be described as being about "boot-legging." Finally, however, Mr. Elliott snipped his melody in half and Mr. Hagen changed the words and they had this love ballad, Trail of My Heart.

Apropos of The Long, Long Trail, Mr. Elliott says that the original manuscript and that of George Cohan's Over There are hung in the Permanent American Exhibit at the Invalides Museum in Paris, under a painting of General Pershing.

Mr. Elliott has, however, been devoting himself to composition of a more serious nature. Last summer, at Ogunquit, Me., he wrote a suite which he named after the place where it was written. Prior to coming to America, Mr. Elliott studied in Paris with Nadia Boulanger, who is arranging to have the suite done in Paris before long. It was broadcasted over the Springfield, Mass., radio two weeks ago—its first hearing, by the way, in America.

### Levitcki for Macon Again

Contracts have just been signed for the appearance of Mischa Levitcki early in December in Macon, Ga., in connection with other Southern dates. This will be his third



GIACOMO LAURI-VOLPI.

the Metropolitan Opera Company tenor, who sailed away last week on the S. S. Paris for a much needed vacation in the castle he has just bought in Spain, after having sung during the summer months with the Ravinia Opera Company. Mr. Lauri-Volpi will resume his operatic activities on October 26 when he will sing Favorita and Andrea Chenier in Bologna. He will return to this country early in January to fulfill his concert engagements, following which he will return to the Metropolitan. (Bain News Service photo)

appearance in that city within the last few seasons. Other recent engagements for the popular pianist are Terre Haute, Ind., Nashville, Tenn., and Williamsport, Pa.

### Oscar Saenger Offers Two Scholarships

Oscar Saenger will reopen his New York studios, Monday, September 22. On Saturday, September 20, at 10 a. m., he will begin to hear students who have entered the competition for his two free scholarships for exceptional voices.

### Bonci Coming Here

Alessandro Bonci, the Italian tenor, is sailing from his native country for New York, September 30, on the S. S. Conte Rosso.

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SERGE KOUSSEVITZKY,

the new conductor of the Boston Symphony, who arrived in America last week. (See story on page 5.)

### Final Announcement of 1924-25 Season Chicago Civic Opera

The final announcement of the 1924-25 season of the Chicago Civic Opera, at the Auditorium Theater, Chicago, has just been issued by the management. Opera will be presented this season during a period of eleven and one-half weeks, commencing Wednesday night, November 5, and ending Saturday night, January 24, 1925.

Fifteen new artists have been added to the Chicago Civic Opera roster. Among those new to Chicago are Toti dal Monte, coloratura soprano; Olga Forrai, soprano; Elvira Hildago, coloratura; Helen Freund, soprano; Augusta Lenska, contralto; Gladys Swarthout, mezzo; Flora Perini, mezzo, formerly with the Metropolitan; Antonio Cortis, Ivan Dneproff, tenors; Ciro de Ritis, Mariano Stabile, Douglas Stanbury, baritones; Antonio Nicolich, bass; Roberto Moranzoni, conductor, and Henry G. Weber assistant conductor. Mariano Stabile will probably take the place reserved for Carlo Galeffi, who was originally announced as having signed a contract with the management of the Chicago Civic Opera.

As already announced in this paper, the novelties will include Bizet's *Les Pecheurs de Perles*, in French; *Fra Diavolo*, Auber, in Italian; and *Bianca*, by Henry Hadley, in English. The revivals include *La Gioconda*, by Ponchielli; *The Masked Ball*, by Verdi; *Pelleas and Melisande*, by Debussy; *Le Prophete*, by Meyerbeer; *The Tales of Hoffmann*, by Offenbach, and *Massenet's Werther*. Three of Puccini's operas which were not included in the repertory of last year are listed for this season—*La Boheme*, *Butterfly* and *Tosca*. The only opera listed in German for this season is Wagner's *Tannhauser*.

### Tiffany Reengaged for Ninth Year at "Met"

Marie Tiffany, who has been spending the summer at Monomoy Beach, Nantucket, has been attending some of the lectures at the Siasconset School of Opinion, which is situated on the tip-end of Nantucket. Miss Tiffany was an interested listener at a talk by Sinclair Lewis, author of *Main Street* and *Babbitt*, who declared, among other things, that his favorite piece of music was Brahms' fifteenth waltz. Miss Tiffany will return to New York prior to the opening of the Metropolitan Opera season. She has been reengaged for her ninth consecutive year at the "Met."

### Soder-Hueck Studios Reopen

Mme. Soder-Hueck resumed her activities at her studios in the Metropolitan Opera House building on September 15. This successful vocal teacher and coach recently returned from a month of rest and recreation in the Pocono Mountains. She is now ready for a big season's work, and is full of enthusiasm about the splendid outlook and the steadily growing accomplishments of her numerous exponents and professional artists.

Mme. Soder-Hueck will continue giving part of her time to securing engagements for professional pupils and artists coaching repertory under her, and also acting as personal representative.

A large number of newcomers have been enrolled, and

those who have already won considerable recognition are continuing their sincere and successful work. Letters and requests for auditions and voice trials are arriving daily, she states, and the first few weeks will be given to this important test.

### Behymer Back from Europe

L. E. Behymer, with Mrs. Behymer, arrived from Europe last week on the S. S. Reliance and remained in New York for a few days, stopping at the Hotel Waldorf-Astoria. "We had a fine time," said Mr. Behymer, "and learned a lot of things. We heard some good things in music and some bad ones, and saw some especially made in Europe for American consumption, and bad at that."

Mrs. Behymer was taken quite seriously ill—though not seasick—on the voyage home.



Photo by Apeda

### MME. BERNICE DE PASQUALI

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### Ithaca Conservatory of Music Scholarship

The Ithaca Conservatory of Music announces that its examinations for the Cesar Thomson scholarship, which were set for September 20, are necessarily postponed until Wednesday morning, September 24, owing to Cesar Thomson's inability to reach Ithaca on the earlier date.

### Grace G. Gardner Returns to Cincinnati

Grace G. Gardner has returned to Cincinnati and reopened her spacious vocal studios in the historical drawing rooms of the Burnet House. A number of students are preparing for opera and concert under Miss Gardner's instruction.

### Kathryn Meisle's Victor Recordings

Charles Kingsley's celebrated sea-coast song, *Three Fishers Went Sailing*, and *Afterwards*, by Lemon-Mullin, are recent Victor releases of Kathryn Meisle, contralto of the Chicago Civic Opera.

### Friedberger to Resume Teaching September 22

Emil Friedberger, pianist, who has been abroad this summer, will return to New York on September 22 to resume teaching at his studio, 62 West Ninety-sixth Street.



SAMUEL LJUNGKVIST,

who, during the month of August was engaged as tenor soloist at the Chautauqua Institution, N. Y., was received with unanimous enthusiasm by the tremendous crowds which heard him sing in the Amphitheater seating 7,000. He appeared frequently with the New York Symphony Orchestra there, conducted by Albert Stoessel, singing excerpts from Wagnerian operas and the role of Samson in *Samson and Delilah*. The local newspapers commented favorably on Mr. Ljungkvist's art.

As he will concertize here during the season 1924-1925, he devoted much of his time in Europe to the preparation of new programs.

### Guard Brings Metropolitan News

On the S. S. Giulio Cesare, in from Naples on Sunday, was William J. Guard, publicity director of the Metropolitan Opera House. Mr. Guard had a few bits of news about the organization which have not hitherto been announced. Martin Oehman, a Swedish tenor, has been engaged, he said. Mr. Oehman has sung recently in Berlin, but includes Italian and French as well as German in his repertory. Berta Morena, the Munich soprano, who was here in opera twenty years ago and is coming over for a concert tour this season, will appear a few times as guest in some of her favorite roles. Elvira de Hildago, a French coloratura, who sang for one season with Hammerstein at the Manhattan Opera, is being brought over by Manager Hurok for a concert tour, and will also make a few appearances at the Metropolitan. Two new assistant conductors have been engaged, Julius Berger and Giuseppe Cesati.

Giulio Gatti-Casazza, general manager of the Metropolitan, will sail for New York from Havre on September 27 on the S. S. France. His assistant, Edward Ziegler, left France on Tuesday or this week aboard the *Leviathan*.

### Paul Whiteman Band in Farewell Concert

Paul Whiteman and his men gave a concert on Sunday evening at the Earl Carroll Theater for the benefit of the building fund of the New York Newspaper Women's Club. The program was much the same as that given by the organization last spring. Following the concert, Mr. Whiteman attended a complimentary supper, to about 1000, including members of the Women's Press, at Keene's Chop House. The band leaves today, Thursday, for its first transcontinental tour. It will not be heard again in New York until November 15, when it will give a concert in Carnegie Hall, for which considerable new material is in preparation, including a composition especially written for the organization by Eastwood Lane and Deems Taylor.

### New Silberta Song Scores Hit

Atlantic City, September 15.—Beloved, the new Rhea Silberta song, to a text by Josephine Vila of the MUSICAL COURIER staff, had its first public hearing here on Sunday, and made a distinct hit, both at the public rehearsal and at the Sunday night concert on the Steel Pier. Beautifully sung by Vera Curtis, soprano, with accompaniment of the Philharmonic Orchestra, it won the heartiest applause of the program. The number will soon be published by T. B. Harms.

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## I SEE THAT—

Koussevitzky, the Russian conductor, has arrived to conduct the Boston Symphony Orchestra.  
 Raisa will open the Chicago Opera season in La Gioconda on November 5.  
 Grace Hofheimer, pianist, has opened a new studio at the Hotel Wellington.  
 Grace Denton has arranged an excellent series of concerts for Toledo, Ohio.  
 The E. Robert Schmitz scholarship was divided between Michael Cross and Ruth E. Dyer.  
 Paul Kochanski, the Polish violinist, will conduct a master class, beginning October 1.  
 Arthur Hartmann will resume his concert work this season and also will open a studio in New York.  
 The Boston Music Company will publish Reuben Davies' Western Romance.  
 Alfred Pochon is a collector and a connoisseur of rare books.  
 Beatrice Martin will make a specialty of German Lieder, sung in English.  
 Deems Taylor's orchestral suite, Through the Looking Glass, was given its first performance in the West in the Hollywood Bowl.  
 The Philadelphia Orchestra will give twenty-nine pairs of concerts in Philadelphia, an increase of three over last season.  
 Luigi Pasinati had only been in this country two weeks when he was engaged for Farrar's Carmen Company.  
 Margaret Tiffany Vincent, pianist, was killed in an automobile accident.  
 Fifteen new artists have been added to the Chicago Civic Opera roster.  
 Renato Brogi, Florentine composer, is dead.  
 Mme. L. Evans-Williams, a prominent Welsh prima donna, will tour the United States in concert.  
 Leopold Stokowski is entering upon his thirteenth year as conductor of the Philadelphia Orchestra.  
 Paul Whiteman and his orchestra leave today for their first transcontinental tour.  
 Frederick K. Solomon, musical director, passed away on September 9.  
 Martin Oehman, a Swedish tenor, has been engaged for the Metropolitan Opera.  
 The Manhattan Grand Opera Association has opened a season of opera at the Manhattan Opera House.  
 Rose Tomars offers two scholarships in voice.  
 On page 7 Frank Patterson discusses Wagner pro and con as a dramatist.  
 Berta Morena and Elvira de Hildago will have a few guest appearances at the Metropolitan Opera.  
 The Bethlehem Bach Choir has been called "The best choir in America."  
 Bonci will sail for New York on September 30.  
 The rumor that Carnegie Hall is to be sold and torn down has been denied.  
 The Lyceum Arts Conservatory in Chicago has been merged with the Bush Conservatory.  
 Michel Scapiro is assistant to Sevcik.  
 The King-Smith Studio-School in Washington, D. C., offers a scholarship to a contralto.

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 Violins New and Old is the subject of an article by Clarence Lucas on page 6.  
 The examinations at the Ithaca Conservatory for the Cesar Thomson scholarship have been postponed until September 24.  
 Andres de Segurola will inaugurate a series of Matinee Musicales at the Hotel Plaza.  
 Oscar Saenger offers two scholarships.  
 Dr. J. Fred Wolfe has completely recovered from his recent long illness.  
 Trail of My Heart is a new song by Zo Elliott, the composer of There's a Long, Long Trail.

Word from Rome states that Puccini is to be made a senator at the celebration of the national fete day.  
 The projected performances of Charles Wakefield Cadman's opera, Shanewis, at the Hollywood Bowl, have been abandoned.  
 Rhea Silberta's new song, Beloved, was well received when sung by Vera Curtis at Atlantic City.  
 Louis H. Mudgett, well known figure in the musical world in Boston, is dead.  
 The San Carlo Opera Company will begin its season at the Jolson Theater next Monday evening.  
 Frederic Persson has recovered from the accident sustained by him in June.  
 Una Haseltine, pupil of Minna Kaufmann, is teaching at the Pennsylvania State Normal. G. N.

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## AN INTERVIEW WITH ANDRES DE SEGUROLA

In Which the Distinguished Basso, Formerly of the Metropolitan, Tells of His Artistic Mornings at the Hotel Plaza—His Limited Amount of Teaching and, Incidentally, Some Very True Things About Middle Aged Singers



Garduna photo  
ANDRES DE SEGUROLA

The recent announcement to the effect that Andres de Seguro is to inaugurate a series of Matinee Musicales (Pro-American Art) at the Hotel Plaza, beginning in November, has aroused considerable interest, and already the subscription list is well on the mount.

"How did you happen to think of the idea? I know there is the Biltmore series. . . ." Here the writer was interrupted, but ever so politely, as any one must know if acquainted with this distinguished figure in the musical world.

## ROOM FOR ANOTHER SERIES.

"May I interrupt—one second?" queried Mr. de Seguro. "You mention R. E. Johnston's Biltmore Musicales and that brings me to my point. I decided that in New York there is room for another series. You see, there are at present the Biltmore and Bagby Musicales only. I call my series Artistic Mornings because, besides presenting singers and instrumentalists at these concerts, I will also have classic dancers and some of the best known artists of the dramatic stage."

## NOVEMBER 13—FIRST MUSICAL.

"The first musicale will be on November 13, and probably Lucrezia Bori and Laurette Taylor will be the attractions. Miss Taylor will give a twenty minute causerie. And I might add that I feel very satisfied with the results of this series up to the present time, for I have already a list of subscribers among the best people in New York."

## HOMESICK FOR MUSIC.

"Three years ago," continued Mr. de Seguro, "when I retired from the Metropolitan Opera Company, I intended to give myself up entirely to a business career, but," he smiled mischievously, "once in a while I get homesick for music—the Love of My Loves! And then I console myself by doing something in connection with music. Last year I took an opera company to Havana and Mexico; this year the Artistic Mornings at the Plaza."

"If you get homesick once in a while, Mr. de Seguro," asked the writer, "just why did you resign?"

## WHY HE RESIGNED.

"Because I wanted to quit the stage before it quit me. I think you know that there is no profession so cruel as that of a singer. Why? Well, let me explain! In any other profession—physician, lawyer or a business man—when a man gets around fifty he is in possession of all his faculties in the highest efficiency. But with a singer—" he stopped, considered thoughtfully, then went on:

## THE DECLINE OF A SINGER'S VALUE.

"No! There it is just the opposite. Whereas, in the case of a business man age increases his experience and value, in that of a singer the value of an artist is in inverse proportion to his age."

"Well, then," he smiled, "on the day of my forty-fifth birthday I decided to quit the stage, to which I had devoted twenty-four years of my life, and henceforth devote myself to some business enterprises. As you know, the Cuban proposition came along then and I left the Metropolitan."

## THE DANGEROUS LATE FORTIES.

"When an artist begins to reach the late forties it is a case of a struggle to hold on, and, in most cases, a constant fight with the voice. Then an artist wonders why he can't do the things with his voice that he did ten years back."

"For instance, let me tell you of a little episode! One day I went to a well known physician and there chanced to meet a famous singer coming out. I asked the doctor if the

artist were ill, and he smiled and replied: 'No, with him it is a case of the mind. His voice does not respond at all times the way it used to six or seven years ago, and he thinks there is something wrong with his throat. Now, if I told him the truth, he would not thank me but would go to some other doctor. So I simply say: 'Oh, yes, there is a touch of laryngitis,' and I spray his throat with a mild solution of boric acid or something else, and he goes away feeling he is all right. It is a mental case.'

## THE MOST CRUEL WORD.

"Incidentally, do you know what to me is the most cruel word in all the languages?"

"What?"

"The little word 'still' in talking about age. How many times you hear some one say, 'So-and-So is still young though.' And what does that statement actually mean? That he is no longer young—he begins to be old! 'Ancora Giovane!' It is just as cruel in Italian and French!" Here De Seguro paused again and the old twinkle came into his eyes as he added: "Of course, I am 'still' young."

"Now, then, Mr. de Seguro, the rumors that you were going to open a studio are about to be confirmed, I hear," said the writer.

## TO TEACH.

"During a number of years that I spent at the Metropolitan, and before that in Europe," he replied, "I was al-

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ways interested in voices and helping young singers. In fact, every season I have had, informally, of course, a number of pupils."

"Any of prominence?"

## SOME PUPILS

"Yes. To mention a few, Madeleine Kelti, now singing in Italy; Phoebe Crosby, Helen Loubarska, Anna Fitzu, Edna Kellogg, Orville Harrold and Renato Zenalli. But since my business interests in Cuba and Mexico do not require my immediate presence there, I have decided to make my residence in New York, and, owing to many requests from beginners and also from artists, I have decided to take only a limited number of pupils. Don't imagine that de Seguro is going to be a professional teacher in the sense of being an every-hour-of-every-day teacher! That would kill the enthusiasm and fervor that I put into my teaching. My pupils, seeing the intense work and interest that I take in their lessons, have remarked more than once that it would be very impossible for me to put that same effort into twelve and fifteen lessons a day. As a matter of fact, I shall only devote three afternoons a week to teaching."

## STUDIOS OPEN SOON

Mr. de Seguro will open his handsome new studios on September 25, and the many autographed photographs of such illustrious people as D'Annunzio, Blasco Ibanez, President Taft, the Duke of Abruzzi, King Constantine of Greece, Lilli Lehmann and Giulio Gatti-Casazza, as well as many others, occupy a prominent place in the studios, at-

testing the esteem in which Andres de Seguro is held in all walks of life and in all parts of the world. J. V.

## Sibyl Sammis-MacDermid Resumes Teaching

With the return of several out-of-town students, Sibyl Sammis-MacDermid commenced her season's teaching in



SIBYL SAMMIS-MACDERMID

her Riverside Drive studio, after several weeks at Lake Mohonk, N. Y., incidentally singing recitals at Loon Lake and Kingston, both in New York State.

Mrs. MacDermid has just received word of the return to Italy of her young artist, Helen Waite Gagliasso, after a long season in South America, singing principal coloratura roles in the larger cities—over one hundred performances in all. Doris Doe, contralto, returned from Florida in August to substitute at the First Church of Christ, Scientist, singing Allitsen's As Pants the Hart for Water Brooks and MacDermid's Arise, Shine, for Thy Light Is Come.

## United States Civil Service Examination

The United States Civil Service Commission announces the following open competitive examination:

## RECONSTRUCTION AIDE, QUALIFIED IN MUSIC

A vacancy exists in the position of reconstruction aide, occupational therapy, qualified in music, at the Veterans Bureau Hospital No. 24, Palo Alto, Cal. The entrance salary for this position is \$1,680 a year, with advancement provided up to \$1,800 a year without change in assignment.

On account of the needs of the service, papers will be rated as received and certification made as the needs of the service require. Applications for this examination will be received until December 30, 1924.

Certain education and experience are required. Physical ability will be rated with a weight of 20, and education, training, and experience with a weight of 80.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil-service examiners at the post office or customhouse in any city.

## Grace Wood Jess Soon to Open Fall Tour

Grace Wood Jess will open her fall tour of the Pacific Northwest at Medford, Ore., on October 3. The popular singer of folk songs is booked to sing at Longview, Wash., the young Western metropolis, that has made such an astonishingly rapid growth, on October 6, for the benefit of the Longview Memorial Hospital. Miss Jess will arrive in Longwood the day previous so as to be present at the laying of the cornerstone of the hospital.

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## BIRMINGHAM CONSERVATORY OF MUSIC STARTS THIRTIETH YEAR

Ellis Levy Plays at Conservatory—De Launay Founds Two Schools of Music—Other News

Birmingham, Ala., September 8.—The Birmingham Conservatory of Music, a school that never closes its doors to pupils but remains open throughout the entire year, held the final recitals of its summer term on Saturday, August 30, and began its fall term on Monday, September 1.

Two new members have been added to the faculty for this year, Margaret Regan and Louise Collins. Another step forward has been inaugurated in the conducting of its curriculum, by making attendance upon the free classes in harmony and history of music compulsory, even in the elementary grades. This goes to prove that the aim of the conservatory is to educate thoroughly in music; to emphasize musicianship above the superficial playing of an instrument.

This fall opening marks the beginning of the thirtieth year of the school's existence. The Birmingham Conservatory of Music was established by Benjamin Guckenhimer in 1895, and ever since has held a prominent place in the musical life of the south. In 1903 William Gussen became the director and brought his high ideals of musical education to bear upon its course of study. Now, under the capable direction of Edna Gockel Gussen, the standards set by Mr. Gussen continue to be upheld.

A class in musical appreciation was organized last year for the benefit of those students who wish to become familiar with the literature of music, and will continue during the coming season. The high mark of 400 was attained by the enrollment last year and indications point to an increased attendance this year. The conservatory is easily the largest school of music in the State, having a larger enrollment than the music department of any one of the colleges.

Edna Gockel Gussen, the present director, is a concert pianist of reputation, an accompanist for artists and a thorough musician. Her ideals follow those of Xaver Scharwenka with whom she studied for years in Berlin. It has been her policy for several years to bring well known guest teachers to Birmingham, to conduct short sessions of master classes, as a stimulus to higher effort on the part of the students. In such capacity have come Beryl Rubenstein, Sol Marcossian, Arthur Kraft and Ellis Levy. Now that Scharwenka has come to America, Mrs. Gussen hopes that at some future time she may be able to induce him to come here as a guest teacher.

### ELLIS LEVY IN RECITAL

The Birmingham Conservatory presented Ellis Levy, violinist, in recital on September 4, as the opening concert of the season for that institution. Mr. Levy is assistant concert master of the St. Louis Symphony Orchestra, conductor of the Civic Orchestra of that city, and a teacher and composer of reputation. For the past several weeks he has been conducting classes in violin and ensemble work at the conservatory. His program opened with the sonata in G minor by Henri Eccles. The second number was one of Mr. Levy's own compositions, Concertino No. 2. A group of modern French composers followed, each one of which was delightfully interpreted. Then followed another of Mr. Levy's compositions, Carole, a lullaby that was particularly charming and had to be repeated because of the enthusiasm of the audience. The program closed with Caprice Basque by Sarasate, but the audience refused to leave until Mr. Levy had played two encores, one being his composition, the Ghost Dance. Edna Gockel Gussen was accompanist.

### THE DE LAUNAY SCHOOL OF MUSIC

Paul de Launay, director of music in Howard College, has recently founded, in addition to his college work, two

new schools of music in this city; one for pianists and vocalists in the heart of town, and the other, known as The School for Organists, located in the suburbs. Paul de Launay is a well known organist who for many years toured the States in concert appearances. He was the official concert organist of the University of Virginia. A native of Paris, France, he received his musical education at the conservatory in that city and studied organ with such masters as Guilman and Massenet. He is a reputed authority in the interpretation of neo-modern French composers, with several of whom he was associated in Paris. His graduates are filling important church and theater positions in various cities. He is assisted in the department of voice by Olive de Launay, concert soprano; a pupil of Herman Devries in Paris, and of Leila Breed in Chicago.

### NOTES

Carl F. Herring, until recently a member of the faculty of the Cincinnati Conservatory of Music, has arrived in Birmingham and will open a studio here. Mr. Herring is a native of Vienna and a pupil of the pianist and pedagogue, Leschetizky. He came to America about three years ago through the offices of Mme. Melville-Lisniewska, with whom he studied abroad. Mr. Herring has made plans for concert engagements through the winter also. Associated with him in his studio will be Lucy Jones, of Birmingham, a pupil of Mr. Herring's in Cincinnati.

Frederick Stark, director of the Temple Orchestra, has returned from a vacation with plans for enlarging his orchestra. A new Moller pipe organ will be opened at the Temple Theater on October 1, with two organists employed for its performance. Mr. Stark has arranged programmes for many of the Temple Theater productions.

The tenth season of the Tutwiler Orchestral programs opened recently, with Fred Wiegand as soloist and director.

William Lawrence Meteyarde, organist and carillonneur of the first Presbyterian Church, arranged a musical program for Jasper, Ala., which included prominent Birmingham talent, recently. The choruses were under the direction of Stephen Allsopp, of the T. C. I. Male Chorus, and the following singers were soloists: May Shackleford, soprano; Arthur Thomas, tenor, and Leon Cole, baritone.

The church music committee of the Music Study Club arranged a delightful program of chamber music at the Southside Baptist Church on the evening of August 31. The string quartet was composed of Harry Schmidt, first violin, George Detlefsen, second violin; Ludwig Stoere, viola, and Walter Grossman, cello. They played andante cantabile for string quartet by Tchaikowsky, and the allegro assai movement from Schubert's quartet No. 12, in C minor. Solos were played by Harry Schmidt, Max Leichsenring, flute, and Walter Grossman. Owen Gillespie sang If With All Your Hearts from Elijah, and The Day Is Ended by Bartlett. Maggie McCarty Logan was accompanist.

The following Metropolitan stars have been engaged as soloists for the opening of Birmingham's new auditorium on October 22: Marie Sundelius, Louise Homer, Clarence Whitehill, Mabel Garrison, Allen McQuhae, Marion Telva and Arthur Middleton. A. G.

### Laros Plays With Important Orchestras

Earle Laros, the pianist, has appeared with nearly all of the important Eastern orchestras, including the New York Symphony, when he played the Rachmaninoff concerto on two occasions last spring; the New York Philharmonic, and three appearances with the Philadelphia Orchestra. A new conquest will be an appearance with the Cleveland Orchestra in November, in the orchestra's home city, when he will

play the Rimsky-Korsakoff concerto, and there are a number of recital appearances already booked. Mr. Laros has given two New York recitals, of one of which the New York Herald critic wrote: "His technic is good and enables him to concentrate upon more valuable characteristics. He played Schumann with much charm. He gave an intelligent, well wrought performance of Bach. In other respects he showed a sensitive regard and intelligent appreciation for the musical contents of the program."

### LaForge Artist-Pupils on Tour

Two artist-pupils of Frank LaForge—Lawrence Tibbett, baritone, and Florence Barbour, accompanist—will tour with the Alda-Metropolitan Quartet this fall. Mr. Tibbett is the young baritone who made such a fine success his first season at the Metropolitan Opera House, appearing nearly forty times. Miss Barbour toured last year with Frances Alda and Marie Sundelius.

### Wellesley College to Hear Helen Stanley

Among the engagements booked for Helen Stanley, soprano, is that at Wellesley College, Wellesley, Mass., on January 22.



"There was that in his interpretations that compelled attention and excited great enthusiasm. His dramatic inflections were cleverly conceived and executed." —New York Sun.

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## THE MUSICAL COURIER EXTRA

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 Devoted to the interests of the Piano Trade.

NEW YORK SEPTEMBER 18, 1924 No. 2319

Open season shortly for criticizing the critics.

God made men but he had nothing to do with some of the music men make.

The dog days are over but every bark from Europe is bringing into port loads of musical artists and even larger loads of musical patrons.

Those music lovers who barely can wait for the regular October opening of the tonal season, should console themselves with the reflection that only "thirty days hath September."

Ears held very close to the ground fail to pick up the sound of the presses printing that first regular issue of the new monthly, Music, which was to have appeared in September. The plan was a very promising one, but the proverbial element which spurs the mare to action appears to have been principally conspicuous by its absence. It is really a shame, for a brilliant editorial staff and list of contributors had been announced.

It will be news to many musical persons who have been led to think Richard Strauss a profoundly selfish person wrapped up only in himself and his own music, to learn that he was largely instrumental in bringing the late Max Reger to the front and enabling him to find publishers for many of his compositions.

One of our local dailies remarks impressively: "Just 2,000 graduates stepped through the portals of Columbia University last summer to fight the battle with the world. How many future Carnegies, Morgans, Fords and Rockefellers are among them?" And may we add, "How many Miltons, Beethovens, Schillers, Rembrandts, Heines and Wagners?"

Who says that the profession of music critic is without its dangers? Olin Downes, of the Times, hastening from one European festival to another via aeroplane, made quite a dent in the continent of Europe when his vehicle crashed. Luckily Mr. Downes escaped with nothing more than a severe flesh wound.

"Arrangements have just been completed whereby the New Scala Theater, which lies just off one of our busiest thoroughfares, will shortly be set aside for the sole use of Amateur Operatic Societies, of which some 300 exist in the purlieus of greater London." This paragraph, from our London office, is one that piques the curiosity. Presumably there is a large element of Gilbert and Sullivan in the

movement, but it is astonishing to learn that Greater London harbors some 300 amateur operatic societies (how many—or rather how few are there hereabouts?), and that a theater in the midst of town is to be devoted to their exclusive use. We are asking our London office for detailed information.

Word from Rome says that Puccini is to be made a senator at the celebration of the national fete day, September 20. The appointment in Italy is for life, and the position the highest honor in the gift of the Government.

The flight of the migratory birds this time of year is from north to south. The flight of the song-birds, however, is from east to west and the first of the big flock to arrive here was Gigli and DeLuca, who came in last Sunday, both looking fit as fiddles. They just stopped to catch their breath in New York and were off the next evening for San Francisco. From now on the annual westward flight will continue thick and fast for several weeks.

Joseph Bonnet, organist par excellence, had the kindness to invite members of the MUSICAL COURIER staff to the dinner which he is giving at the Hotel Maurice, Rue de Rivoli, Paris, on the evening of September 18, in honor of Dr. William Crane Carl, of New York, who has just been made a Chevalier of the Legion of Honor in acknowledgment of his services to French musical art in this country. It would have been very pleasant to be there.

The projected performances of Charles Wakefield Cadman's opera, Shanewis, at the Hollywood Bowl, which were to have taken place this month, were abandoned for one reason or another. It seems a pity. Mr. Cadman, in this opera, comes closer to producing a real, serviceable and effective stage work than any other American composer ever has, and his fellow citizens in Los Angeles would have been glad to see it.

The morning dailies last week published a long story to the effect that Carnegie Hall was to be sold and torn down to make place for a large combination shop and apartment building. The story is categorically denied by all the officials who can be reached. The chairman of the board of trustees in charge of the hall is in Europe and presumably does not even know of the story. Those who are looking forward to hearing music at Carnegie Hall for the next several years need have no fear that they will be disappointed.

Mayor Hylan made a speech on The Mall last Sunday evening. He said, "We are considering the possibility of the proposal to give free opera here next year," though he entered into no details as to this threat. If the outdoor concerts attracted a throng that can hardly be accommodated, what would opera do? However, our bets are that the Goldman concerts will not be given on The Mall next summer, but that they will be transferred back to the Columbia University Campus or to some other semi-private grounds, which will give them a fitting and dignified background more worthy of their character.

The page announcement from the Bush Conservatory, Chicago, which appears in this issue, contains one of the most important news items of the opening musical season. The Lyceum Arts Conservatory has been merged with Bush Conservatory, of which Kenneth M. Bradley remains president. The Bush Conservatory has long been recognized as one of America's leading musical institutions, and, with the absorption of the Lyceum Arts Conservatory, it will rank pre-eminent among this country's schools of dramatic art and stage craft. The faculty now numbers over 125 instructors, many with international reputations. A complete announcement of the merger will be found in this week's Chicago letter.

The situation in post-season Italian grand opera here just now reminds one of that old Strauss operetta, The Merry War. Up to this year the September season has belonged exclusively to smiling Fortune Gallo and his San Carlo Grand Opera Company. But this year two organizations, one in Brooklyn, the other at the Manhattan Opera House, have hastened into the field just ahead of him, hoping to skim off some of the cream before the old-line company gets started at the Jolson Theater. There is a strong element of personal grudge mixed up in this competition, but the only casualty so far is one law suit. It must indeed have surprised the objects of this, a young singer and a conductor, both totally unknown in New York, to learn that anybody would set a value of \$25,000 on the loss of their services.

## IGNORANCE AND GULLIBILITY

When a man bobs up from somewhere, settles down in a city where is entirely unknown, attaches to himself titles, degrees and credentials, dubs himself "the world's greatest" something-or-other, claims all sorts of native and foreign experience, renown and acclaim, and presents himself as the pupil of famous teachers—and then excuses his inability to perform on the plea of illness—is it not extraordinary that people will accept him at his own valuation, or accept him at all?

What strange element is there in the constitution of some people which causes them always to distrust the near and handy and to have faith in the distant and unattainable or unknown? The success of such men as this "world's greatest" would seem to indicate that many people lack faith in the teachers already in evidence, that they welcome so rapturously the outsider, and take him at his own exalted, and sometimes fraudulent valuation.

Such things do not happen only in music, nor are they confined to any one section of the country or to any single locality. Nor are they the result of the local practitioners' failures. It is some strange mental twist that creates faith where there is, to say the least of it, no single feature of assurance. It is frequent in music, but it is even more frequent in the stock brokerage business, in banking, in medicine, in real estate, even in common retail concerns—for many a man or woman will send money through the mails for something that can be brought better at the home store, the reliability of which has been proven through years of honest dealing!

Said a friend to us the other day: "This young Wood has probably done more harm than any man of his age in the country!"

"How come?"

"Well, he wins a million or so, more or less, by stock gambling, and lots of poor ginks, old and young, mostly old, set out to do likewise. For why toil if one can pick up the stuff on a turn of the wheel or a shift in Wall Street?"

"That sounds like foolishness. Of course, it would be nice to gather in the mazuma as young Wood is reported to have done, but any normal, common-sense animal who looks over the endless list of stocks in the financial pages of the paper must see how impossible it would be, without inside information, to pick out a winner."

"Did you say common-sense? Common-sense doesn't hang around where the get-something-for-nothing bug has its habitation. Common-sense is the rarest of human qualities."

And so, indeed, it seems. From gambling to picking a music teacher, the common-sense guide seems all too frequently absent when the crucial moment arrives. Is the cause of it ignorance, gullibility or youth? It might be youth, the youth of a young nation that still believes in fairies. Certainly there has been so much magic in the winning of fortune among the golden opportunities of America that it is small wonder that people lose their sense of proper mental poise and proportion at times and become a little mad in their belief that such magic may come their way too—as it sometimes does.

But there has never yet been any magic in learning music or in the steps needed to arrive at eminence. However magical the teacher may be, music learning to the pupil means just so much grind, and the music learning public, amateur or professional, should know by this time that the only thing it can hope for is guidance and inspiration—the hard work must be done by the pupil no matter how efficient the teacher may be.

Is there a cure for it? Some say that education will effect a cure, but that is greatly to be doubted. America is the most highly educated country in the world, but has that prevented the thriving of quacks, charlatans, fakers, stock-jobbers and the like in unprecedented numbers?

It is pretty hard, to be sure, to see the man next door passing from shank's-mare to flivver, from flivver to limousine, while we still grind away without advancing a step on the highway to affluence, success and fame. But that is a condition that the quacks and charlatans cannot cure. The only cure is common-sense and hard-work—and that's what the fellow next door is using, though you may not believe it.



### NOW, MR. ALTRUIST

The following passage in regard to the MacDowell Colony at Peterborough, N. H., is from a private letter, and was not written for publication:

"The important thing is that the general public, or at least that part of it that cares for the things of the spirit, should have a saving realization of the need, the value, the artistic success of the work at Peterborough, and the fact that its permanency hangs by the slender thread of Mrs. MacDowell's earning ability until such time as sufficient endowment can be raised; that Mrs. MacDowell's fine brain and delicate body are being exhausted in strenuous travel and nerve-wracking haste, when her far-seeing vision and executive ability are needed in planning and management.

"So many glowingly enthusiastic articles about the Colony have produced a floor of applications—all of which have to be answered politely—when what is needed is *cash*.

"Except for the MUSICAL COURIER Fund last year, I know of only two instances of direct financial returns from published articles. Indirectly, I am sure they have been valuable."

Why is all this true? Why must Mrs. MacDowell, whose already frail person was subject to such a shock through the automobile accident of last winter, be obliged to slave—that is the correct word for it—through a long series of recitals each winter, which entail arduous traveling, in order to keep alive this idealistic scheme of her late husband? There are many contributions, it is true, to the Fund. The Edward A. MacDowell Association and the various MacDowell clubs throughout the land give as much as they can each year, and many individuals make donations; but they are all, comparatively speaking, small. It requires a good deal of money to support the colony through the summer—there were no less than forty resident members this year—and the sum contributed by all these agencies, together with Mrs. MacDowell's earnings, barely sufficed to pull things through this year. The MacDowell Colony has been able to obtain no substantial, permanent endowment, nor is such in sight at the present moment.

Why is it that, though so many rich patrons of the arts contribute liberally to the support of a symphony orchestra or some other form of good music, that no one has been found who is willing to endow the colony on a basis of permanency, or at least promise a definite sum for a term of years so that Mrs. MacDowell can be relieved from the constant strain and anxiety as to its financial safety? The pulling was harder than ever this year. For a time it looked as if the season must end with a large deficit, which would have meant the end of the Colony after this season; but for one reason or another, when the July statement of Edward MacDowell royalties arrived it turned out to be the largest one ever received—and this, nineteen years after the composer's death! So Mrs. MacDowell was able to pull through after all.

Is there any doubt in the minds of anyone as to the value of the work done at the Colony, where creative artists in music or any of the other arts are able to retire for a restful summer, the expense of which is very small, and which gives them unlimited opportunity to work in peace and quiet? The Colony included eight poets, three playwrights, ten composers, fifteen writers, two sculptors and two painters, among them well known figures such as Edwin Arlington Robinson, Mabel Daniels, Lazare Saminsky, Rosseter G. Cole, Homer Grunn, Ethel M. Kelley, Henry F. Gilbert, Elinor Wylie, William Rose Benet, Leonora Speyer and Mrs. H. H. A. Beach, and numerous gifted workers in the different arts whose names have not yet become so well known. One cannot doubt the value of affording such talent as these names represent an undisturbed opportunity for creative work.

Why, then, has no rich patron (or patrons) been found willing to put the Colony on a substantial foundation by guaranteeing a sum—not large in actual figures—sufficient to relieve Mrs. MacDowell from worry about where the money is coming from to meet the next day's, or next week's, or next month's expenses, and to devote her time to management of the Colony and its development according to plans which have long been made, but which can be carried out but very slowly on account of the lack of money?

The only reason that we can think of is that there is not enough glory in it to attract money out of such pocketbooks. To be on the list of directors of a symphony orchestra in a large city means a certain amount of advertising and a certain amount of social prestige to the one who spends his (or her) money. There is a *quid pro quo*. But the MacDowell Colony is dedicated to the memory of the

great composer. His name is inseparably attached to it. There is neither room nor need for any other name in connection with it. And this, in our opinion, is one of the principal reasons why the Colony has not attracted an endowment from some rich patron and why it will not be able to do so until it discovers someone who is as altruistic as he is generous.

This may strike you as a fantastic explanation, but the thing has happened so often in our experience. We know this moment an individual who is intensely interested in securing the proper support for another big musical project, entirely his own inspiration, who was offered unlimited support for it by a certain millionaire only on the condition that the patron's name be attached to the project and that he be allowed the final word on all points of personnel, etc. When this offer was refused he offered support to the extent of \$25,000, and on second thought, reduced it to \$15,000. At least he did that. But patient search extending over years has not yet found anybody who would do even that for the MacDowell Colony. It is no charity. Its guests are not supported free. They pay nominal sums and they give large returns in the work they produce. In itself the project is thoroughly altruistic and it seems as if there must be somewhere some altruistic person who will be willing to help it out of its difficulties without thought of return or reward—at least not on this earth.

### STILL MORE ABOUT BRAHMS

The following communication to a member of the MUSICAL COURIER staff tells its own story:

With great pleasure I enclose my fee for membership in the International Society for Contemporary Music. I am sending it through you so as to take the opportunity to write something on music generally and Brahms particularly.

I was very much surprised at the editorial note accompanying the anti-Brahms article, because in many years' reading of the MUSICAL COURIER it has always seemed to me to breathe a spirit of loftiness whose spiritual horizon was eternity and whose perspective was infinity. I can understand why many people might not care for Brahms, why others might actively dislike his music; but why or how the MUSICAL COURIER does not feel a real kinship with this immortal genius is hardly understandable. Take, for instance, Mr. Liebling's answer to Arthur Brisbane in the issue of August 14. It would seem that one who could write so simply and with such fidelity to absolute truth must find in Brahms a kindred spirit, and I can remember an occasion some dozen or fifteen years ago when Mr. Liebling agreed that there were really only four symphonies—the third, fifth and seventh of Beethoven and the first of Brahms. The article in Defense of Brahms does not seem to me to strike the vital spot. There are great, greater and greatest poets, artists and composers, and the greatest are those whose work is infused with the highest spiritual quality. Poets, artists and composers cannot have conscious messages for the world, and when Mr. Weller says that "each gave his own message in his own way," I believe that he is far off the track. That certain compositions have for us an especial message I do believe, but that the composer sent that message to us I do not believe. Mr. Osgood wrote me a short time ago that it was because of the endeavor of composers to sound the omnipotent note (he did not use these words) that we have the symphonies of Mahler, the overtures of Reger, and some other things which I do not recall at this time. And I believe that is the exact truth. When a composer starts out with a "vision" or a "message," he has failed before he puts pen to paper. Mr. Liebling puts it tersely: "A great artist is called 'inspired' because there is no human or physical explanation for his greatness. 'Meanings' and 'missions' are usually read into a great artist's work by others than himself. The subjects which he chooses as mediums through which to interpret his art are the result of his mental and moral makeup, his education, his environment and his temperament." Thus Brahms had no "message" for the world, but, being an artist, and being mastered by the urge for self-expression, he used the medium which he understood, and produced works which, it seems to me, have a more spiritual quality than have those of any other composer save Bach and Beethoven. It is not strange that the vast majority of people prefer Tchaikowsky to Brahms. The great Russian tells in his every symphony of his sad life, the sad estate of his people, his lack of hope for the future; and he sobs furiously so that you may see how badly the world is using him. But Brahms does not deal with the personal. He speaks of the infinite, and his utterance is the same (only through a different medium of expression) as that which the world has failed to understand these past two thousand years and probably will still fail to understand twenty centuries hence: "Take no thought for the morrow," "Do unto others as ye would that they should do unto you," "Judge not that ye be not judged."

Sincerely yours,

OSCAR HATCH HAWLEY.

It is not for the MUSICAL COURIER to take sides in this Brahms controversy, but it is only fair to the author of the original article, by which the present ripple of interest was started, to remark that Mr. Hawley appears to have done just what he thinks Mr. Weller has done—missed the point of contention. The argument of "Anti" was, first, that criticism of music is not simply a matter of taste; second, that no really worth-while musical structure can be erected except upon genuinely worth-while musical themes, and third, that those themes are not to be found in Brahms. The argument was not whether, as Mr. Weller says, Brahms is "whistleable," but

whether any considerable number of people retain his melodies as most music lovers appear to retain the melodies of Bach, Beethoven, Wagner, Tchaikowsky, etc.

Mr. Hawley writes of Brahms' "spirit of loftiness," "immortal genius," and so on. "Anti" does not deny the spiritual loftiness of Brahms, but concedes that one may have loftiness and yet not have musical creative genius, which, according to "Anti," begins with the power to invent valuable musical themes. And it appears, too, that Mr. Hawley misunderstands Mr. Weller, who probably meant by saying that each composer gave his own message in his own way, that Brahms gave the message of loftiness, with which Mr. Hawley agrees. It does not seem necessary to formulate the message, or to try to sound the omnipotent note, but Mr. Weller is surely right in feeling that art is some sort of self-expression and, in that sense, a message. The composer may just sit down to write music, but the music thus written creates in us sadness or joy, nobility, passion, etc., according to the mood of the composer. Surely that is a message!

But neither Mr. Weller nor Mr. Hawley talks about what "Anti" talks about, as we understood it—i. e., musical invention. The question raised was not one of messages or moods, spiritual loftiness, and so on, but solely the power of this music to arouse and maintain prolonged interest, enthusiasm, and desire to hear it again. When Mr. Hawley writes, "It is not strange that the vast majority of people prefer Tchaikowsky to Brahms, etc.," he forgets that people also prefer Bach, Beethoven, Wagner and other undeniable great and lofty talents to Brahms. It is never true that an art is low because it is popular, nor is it ever true that an art is high because it fails to win popular acclaim.

The question raised by "Anti" is direct and simple, as already outlined above: must great music be based upon great themes? Did Brahms create great themes? The MUSICAL COURIER cannot undertake to answer those questions, but would like to see them discussed. And, as a means toward profitable discussion, might it not be a good idea for those who have faith in the Brahms themes to write down and mail in to us those that appear to them particularly appealing? "Anti" says that if you make such a demand with regard to Schubert, Schumann, Chopin, Wagner, Beethoven, etc., the themes will come forth by the dozen without any careful digging or reference to the printed notes, but believes that the same is not true of the music of Brahms. Let the Pros prove the Antis wrong by trotting out the Brahms themes. That, so far as the MUSICAL COURIER can perceive, would be the one unanswerable argument.

### VICE VERSA

According to copyright cable dispatches, there was great indignation in Vienna the other day because Mme. Jeritza, announced to sing in Lohengrin, was indisposed at the last moment and another Elsa had to be substituted. The box office was stormed by those who had paid extra Jeritza prices—more, by the way, in actual money than is asked to hear her at the Metropolitan—and demanded their money back. This is an extremely interesting phenomena. It was San Francisco that made Luisa Tetrazzini and it is New York that has made Maria Jeritza. For nearly ten years previous to her coming here she had sung at the Vienna Opera. She had always been a favorite there, as she well deserved to be, but it is only since she has made a great hit in America that Vienna has realized what an exceptional artist she is and the management demanded extra prices to hear her. Again it is the case of the prophet and his own country. It is interesting to see the process reverse itself. Up to a few years ago a European reputation used to enhance the value of an artist in America. Now it is the American reputation that drives up the European price.

### A DEFICIT-BANISHER

Hamilton Harty has been conductor of the Halle Orchestra, Manchester, England (for years in charge of Hans Richter), for the last three years. The year before he took the conductorship there was a deficit of £1,500 (something over \$7,000) and there had been regular losses for the six years previous. In the three years Mr. Harty has been waving the stick, the two first seasons showed a balance on the right side, while the third season balanced. Doubtless on reading this item the board of directors of some American symphony orchestra will immediately cable Mr. Harty. We have always heard him spoken of as a conductor of decided talent—and as a symphonic deficit-banisher he would be extremely persona grata in several cities of this continent.



## VARIATIONS

By the Editor-in-Chief

We have been reading Walter Sichel's fine biography of Sheridan. In it there are some passages of extreme interest to musical connoisseurs. It will be remembered that the great wit and brilliant playwright braved parental opposition and fought duels to win his first wife, the eldest daughter of Thomas Linley, director of the famous Bath concerts. The very beautiful Sichel description of the lady reads as follows:

She had barely turned sixteen. And though for over four years already an enchantress of the public and exposed to the rude gaze of mankind, she remained "the most modest, pleasing and delicate flower" in nature's garden, as voluptuary Wilkes styled her when he dined with the family in the following year. She had trodden a thorny path without contamination. Purity and beauty embodied, she consecrated her art to the strains of that Handel whom her sister Maria died singing, whom their father revered and resuscitated, and after whom he christened his eldest son.

Sang Tickell, urging Sheridan's rhapsodies,  
"For sure the sweetest lay she well may claim  
Whose soul breathes harmony o'er all her frame."

She was indeed one, to quote Sheridan's "Duenna," "who speaks in song, who moves in light." In after years a bishop termed her the connecting link between mortals and angels; a statesman, who said the same, sat up half the night to hear her; the king himself hung on her every tone. And her voice was an emblem of herself. Contemporaries unite in hyperbole. Parr, Sheridan's old schoolmaster, always spoke of her as more than human, while the musician Jackson of Exeter owned that "her countenance while singing was like nothing earthly." Caliban stood abashed at this Miranda.

The marriage of Sheridan and Miss Linley was extremely happy until she died prematurely, a loss from which her husband never quite recovered.

A gentleman who signs himself "Tortured Soul," contributes on black edged paper: "I note with joy your several editorial protests against nerve-racking automobile horns and other unbearable signals of the same kind. There is a new device in the market—an awful screeching, rasping thing that lets out one single choking scream enough to freeze the marrow in your bones, and make your teeth rattle in your head. It is used principally by trucks. Why not say something about it in your widely read columns?" Tush, friend! Our nerves suffered a bit after a quiet month away from the city but they have become hardened anew and we are able again to stand the *al fresco* music of the metropolis, all except a certain noisy nuisance as bad as any street device for scaring inattentive pedestrians. We refer to the unspeakable men and boys on street cars and sub and elevated trains who whistle; and especially those shuddersome shrillers who intone with feeling the lingering measures of What'll I Do? If the Lord High Executioner really deals in boiling oil over in Japan, we'd like to send the offending siffleurs there for some of the oleaginuous treatment. To speak with Ko Ko, they surely "never would be missed."

A query regarding "the value, if any, of the American musical festivals," comes from England. The many musical festivals held in the spring in various American cities and towns are a pleasant indication of the desire in all kinds of communities to make music a part of their civic and cultured life. We do not believe in festivals as the very best means toward making people truly conversant with the highest forms of tonal art, but in the absence of a symphony orchestra or a first class music school, based on sound pedagogic principles, we accept the festival as the next valuable factor in rendering an American community alive to the fact that there are worth while things in life besides baseball and football games, prize fights, money, business, scandal, burlesque shows, and movie melodramas. This nation likes immensity and matters in the mass, therefore a music festival, with its numerically large forces and its sensational fuss and feather always will make a certain impression which a mere piano program, or song recital, or symphony ministration never could create. Festivals do not necessarily make a city or its population musical, as has been proved for a hundred years past in this country and also in England. However, many singers and players get employment through the holding of such musical mass meetings, and thousands of the general population sit patiently listening to long oratorios which otherwise they never would hear. Any place is better off with a festival than with no music at all. Continue with the festivals, then, and may their choruses never tire!

More or less apropos to English music festivals, and particularly less apropos, King George V of

England is very fond of music, and especially of the violin. A personage high in authority at Washington is sponsor for the statement that the present monarch before coming to the throne, told him he would revive the former English custom of appointing "pianists and violinists to the Court." However, George did not do it. The ancient observance is innocent enough and could not possibly harm either the recipients or the cause of music. If a poet laureate, why not Court pianists, fiddlers, and singers?

George's grandmother, Queen Victoria, rests her posthumous renown not so much on her famous lace cap as on the fact that she patronized Mendelssohn and took some organ lessons from him. Her son, King Edward, inherited his mother's musical tastes. He was very much of an expert musical amateur in the sense that he knew more of music than the average head of a European state. He appreciated good music because he knew it, having heard the best classical examples constantly from boyhood days, orchestral, chamber music and all the great artists for a half century or so. He also was a spirited and ingenious judge of opera, of which he was a constant patron and which he discussed with admirable judgment. Of art, outside of music, he was more than an average connoisseur; in fact he was an authority in painting and sculpture and made a study of the fine arts as a part of his delight in life.

The present Prince of Wales, following the trend of his day, prefers polo, boxing, dancing, and kindred athletic arts.

Not everyone knows about the leaderless orchestra in Moscow, formed by Loeff Zeitlin just after the Revolution. An interesting account of the organization and some of its experiences was given in the New York Tribune of September 7, by Marcella Bartlett:

For years Mr. Zeitlin, a prominent Russian violinist and professor at the Moscow Conservatory, had cherished the idea that the musical abilities of artists who played under the direction of a conductor, bound to accept his interpretations, were not given sufficient scope for development and expression. He dreamed of an orchestra in which every member could offer suggestions and ideas during the rehearsals, in which all these ideas could be discussed, criticized and tried out, so that the final rendition of a composition would represent the collective interpretation of all the artists and not of one man.

The orchestra gave its first concert in the Moscow Conservatory with tremendous success. The most skeptical critics of his idea became reconciled. There were none of the predicted breaks. The orchestra gave a smooth, spirited performance of Liszt and Wagner; the audience applauded with enthusiasm. The leaderless orchestra continued to give regular weekly concerts. On several occasions they invited prominent Russian conductors to lead them, and these invariably expressed high appreciation of their technique and art. Glazounov, the well known Russian composer, selected this orchestra to play his works when his country was honoring him in a triumphant celebration on the fortieth anniversary of the beginning of his creative work.

Financially the orchestra has had a severe struggle. The players shared alike in the receipts, the drummer getting as much as the first violinist. The price of tickets ranged from 25 cents to \$1.25, about half the cost of the usual charge at concerts in Russia. The average earnings of each Zeitlin musician were about \$4 or \$5 a week.

The Tribune account concludes with a characteristic description:

Late last winter the orchestra was giving a series of four Tchaikowsky concerts. Part of the proceeds was to go for the upkeep of the Tchaikowsky Museum in Klin, a small town within an hour's ride of Moscow. We attended one of these concerts. . . . Their hall was unheated, and we sat shivering in our overcoats and overshoes. Some walked up and down, clapped their hands and stamped their feet, talked and laughed loudly. Then the orchestra appeared. I was a little taken aback. The musicians were dressed in plain workers' blouses. One or two had on old velvet coats. There were three women among them.

After the first part of the program was over Mr. Zeitlin rose from his seat and announced that Tchaikowsky's brother, Modeste, the director of the museum, was in a box and wished to say a few words to the audience. There was a hearty outburst of applause, and every one crowded near the guest's box. I stood up on my chair, as did many others, and saw a tall, very old man repeatedly bowing. In a trembling, untrained, very low voice he began to speak of his brother Peter, the love he had for his people and his art. The museum, where everything relating to the composer's life and work was kept, was being religiously preserved, but the place was badly in need of repair. The walls were crumbling in certain parts. It was difficult to retain the caretakers because the museum was cold and there were no funds for heat. The State did whatever it could to help, but of course it was very poor and could not contribute to the most elementary needs of the museum. He appealed to all who loved his brother's memory and were fond of his music to contribute whatever they could. The

response was instantaneous. Baskets and hats were quickly passed around and many millions of Soviet rubles were collected. The sum did not represent many dollars, but it was a contribution that meant sacrifice and privation to the impoverished audience.

Perhaps the most important paragraph in that same Tribune of September 7, was this: "Lawrence Gilman's articles on music in the Sunday issues of The Herald Tribune will be resumed, beginning with the issue of September 21."

The other evening someone revived a good story about Francis Macmillen, the violinist. It appears that before the war, the famous Dreher Restaurant in Vienna lived in blissful ignorance of the nature of "boiled onions in cream" until Macmillen went concertizing to the Austrian capital. The epicurean American fiddler found his way to Dreher's one night and asked for the succulent vegetable of fragrant memory. The plain waiter, the consulting waiter, and at last the head waiter, all confessed their inability to supply the dish demanded. Messengers dispatched to the chef brought the reply that the culinary commander had shrugged his shoulders and laughed sneeringly. With the trio of waiters at his heels, Francis Macmillen strode to the kitchen, took off his dress coat, rolled up his sleeves, called for half a dozen onions, and, within a scarce appreciable period of time, prepared a mess so savory that when the chef peered into the pot he sniffed delightedly with respect and veneration, tasted smackingly of the toothsome compound, rolled his eyes, licked his jowls, and bowing low, exclaimed: "Meisterhaft." Since that happening, it is said, tourists in Vienna always have found Dreher's menu advertising "Boiled onions à la Macmillen." The teller of the tale added also that the chef has had printed on his visiting card the line, "Pupil of Macmillen," but readers of Variations may rest assured that the jokester was reprimanded properly for his attempt to impose upon his hearers with such an unseemly jest.

Schumann wrote about Mendelssohn: "None of his contemporaries knew the symphonic literature as thoroughly as he did and he was able to write down from memory anything he ever had conducted." There is a new goal for those of our prima donna directors who conduct without the score.

A former Canadian newsboy, Ben Loban, violinist, won the highest honors in his class at the graduation exercises of the London Royal Academy of Music. He is to make his professional debut shortly. Were we given to being flippant we should say that he will embellish his regular programs with plenty of "extras."

The children of the public schools now use operatic selections in their singing exercises. One ambitious class, we understand, employs much of the music from Carmen. It is to be hoped that the very young children do not inquire too closely into the texts underlying some of the sweet strains they carol so blithely.

There is no doubt that sounds have color. The girl in the next flat plays yellow.—Chicago American. And makes the neighbors see red.—New York Mirror. She probably was not in the pink of condition, owing to her being green at music. That is the real reason why a black gloom spread over the features of her listeners.

Our fear has come true: Strinsky and his State Orchestra announce a Bruckner symphony to celebrate the centenary.

Is it possible? On a recent Buenos Aires piano program recital one of the numbers was The Awakening of the Lion, by Chevalier de Kontski. We thought that relic had disappeared into the limbo of the forgotten together with The Maiden's Prayer and The Battle of Prague. Good old De Kontski lived in the days when it was possible for pianistic charlatans to flourish profitably on the concert platform. There is a delectable anecdote connected with his visit to Liszt at Weimar. He was attired in an extravagant Spanish court costume, à la Marfori, and bowing low to Liszt, the Chevalier ceremoniously handed him a copy of what he termed "my famous pedagogical work, L'Indispensable du Pianiste." Liszt took the book, looked rapidly through the pages, glanced at De Kontski's grotesque finery, and said: "My dear friend, why not make your humbug a little less rococo? You see, for my part—and I am not entirely inexperienced—I know of only one really indispensable thing for a pianist, and that is a decent pair of pants."

LEONARD LIEBLING.



## LUCCHESI IN GREAT DEMAND

### Will Make Opera and Concert Appearances

Josephine Lucchese, the young and beautiful coloratura soprano who achieved so many triumphs last season in her record-breaking transcontinental concert tour and whose opera appearances in Cincinnati, this summer, aroused unusual interest, will again sing in New York during September and October as guest artist with the San Carlo Grand Opera Company.

The youthful diva will open her concert season in Atlantic City, N. J., with two concerts under the auspices of the American Electric Railway Association, October 7 and 8. Practically the entire months of October and November, with the exception of a few grand opera appearances in New York, Philadelphia and Boston, will be devoted to no less than thirty concerts and recitals in Pennsylvania, New Jersey, Delaware, Ohio, Illinois and Kansas. On December 1 the "American Nightingale" will definitely join the San Carlo Grand Opera Company in its annual coast-to-coast tour and will make several more concert appearances along the Pacific. At the end of the opera engagement in May, the untiring prima donna will participate in no less than five music festivals in the East.

This is the fourth year of Lucchese's sensational career. To all eager, ambitious music students the achievement of this young Texas girl, still in her early twenties, born, schooled, trained and presented in this country, must stand as supreme evidence of the fact that there is a place in the music world for everyone with real ability and a determina-

tion to work hard. This diva has received unusual commendation from the music critics all over the United States, and seldom has an artist been so much in demand after so brief a career.

Everywhere one turns, in every publication which one reads these days, are stories of celebrities who have risen from ordinary surroundings to become leaders in their respective fields of endeavor. No story of romance in real life, even that of Fortune Gallo, the little impresario of the San Carlo Grand Opera Company, who discovered Lucchese, is any more sensational than the rise of this lovely Texas girl to operatic fame. She stands out as one of the most important refutations of the fallacy that opera and concert singers must be of foreign birth, and must have the majority of their training and experience abroad. Lucchese has never been abroad to sing or study, but the demands for her services throughout the United States are equally as great as those for any of the imported stars. In proof thereof her



JOSEPHINE LUCCHESI

managers have not only announced that they cannot accept any more bookings for this season but also that, in order not to jeopardize her health, they had to give up no less than thirty tentative dates made for her. S. J.

### Brooklyn Orchestral Society Plans

The Brooklyn Orchestral Society, one of the very few non-professional orchestras in this country which are playing the big works and programs, has its first rehearsal for the new season on Monday evening, September 15 at the Germania Club, Prospect Park Plaza, Brooklyn. Clinton L. Rossiter, Frank C. Munson, Edwin A. Ames and George Herbert Potter have been added to the board of governors, which now comprises, in addition to them, Thomas L. Leeming, chairman; William H. English, vice chairman (Mr. Potter having been chosen secretary); James H. Post, Frank L. Babbott, Adrien van Sinderen, Frank J. Frost, William H. Childs, Julius Lehrenkraus, and J. S. Franciscone—in all a board of distinguished Brooklyn prominence.

The orchestra is remarkable in that it is composed of doctors, lawyers, insurance and other business men, who, without being professional musicians, are possessed of a love of music and much technical skill. Herbert J. Braham, nephew of the noted Dave Braham, is conductor. The first Brooklyn concert will be in the Brooklyn Academy of Music, December 15, and several out-of-town concerts are scheduled for the season. The officers and board of directors are: Ralph C. Williams, M. D., president; Henry C. Wood, vice president; George P. Needham, secretary; Edward Segeler, treasurer; Jesse Barr, E. J. Braun, John C. Stemmerman, Hugo Leipniker, Oswald Satsinger.

### Annie Friedberg Making Plans for Season

Annie Friedberg, concert manager, who recently returned from a two months' trip in Europe, is energetically engaged in making her plans for the coming season. When Miss Friedberg left America it was with the intention of taking a much needed vacation—her first in four years. Her visit to the continent, however, offered little in the way of a rest cure, for while there the few business duties she anticipated became greatly multiplied.

"Of course I am very happy over the success of my trip," explained Miss Friedberg, "although it afforded me only a partial vacation. While I was away I arranged to bring to America for a series of engagements a great violinist—and," she added with an engaging smile of satisfaction, "several opera stars! Curiously enough, I found it necessary to go to Europe to find an American singer! The artist I engaged is young and possesses a fine tenor voice and will appear, according to my present plans, shortly after the opening of the season."

Miss Friedberg declares that the possibilities of the American artistic evolution, particularly in music, are more readily discerned in Europe than on this side of the Atlantic.

### Lusk Gets Ovation at Prague Farewell

Milan Lusk, the violinist, made his farewell bow before a select audience in Legio Hall, Prague, on the evening of August 4. The violinist had just returned from triumphs in Roumania and the audience showed its whole-hearted approval by prolonged applause. As the program continued, the enthusiasm grew, constant recalls and encores were demanded, and finally a huge floral wreath was presented to Milan Lusk in appreciation of his achievements. The following day Dr. Bartos made the following comment in the Prager Presse: "The concert disclosed Milan Lusk a splendid violinist, who wields a beautiful, luscious tone and whose technique is noteworthy. Especially the end of the first movement of the Mendelssohn concerto did he bring to an effective climax. His rendition won sincere and hearty applause from the audience." The Prager Politiker noted: "The artist, Milan Lusk, Chicago violinist, captivated his

audience by his finished technique and especially by his plastic, velvety tone. It was a thrilling success."

### Singers Wanted for Oratorio Society

Voice trials for the chorus of the Oratorio Society of New York will take place every Thursday evening, beginning on October 16, from seven to seven-thirty, at Chamber Music Hall, Carnegie Hall. Candidates for the chorus should write to the office of the society at 1 West 34th Street, New York. Albert Stoessel, conductor, will judge the voices.

A delightful season of choral composition is to be anticipated, with Brahms' Requiem, Holst's Hymn of Jesus, the 100th and 101st performances of Handel's Messiah and the Beatitudes of Cesar Franck.

### Nelson J. Newhard, Teacher of Bethlehem

Nelson J. Newhard, teacher of piano in Bethlehem, Pa., has won personal endorsements for his work as pianist and teacher and also has many excellent press notices.

### Hutcheson to Play with Detroit Orchestra

A recent engagement booked for Ernest Hutcheson, pianist, by his manager, Loudon Charlton, is in Buffalo, N. Y., December 2, as soloist with the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor.

### Lewis James Under New Management

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## BUSH CONSERVATORY IN CHICAGO TAKES OVER LYCEUM ARTS SCHOOL

Kenneth M. Bradley to Head Combined Organization and Elias Day to Direct Dramatic Arts Department—Musicians Rapidly Returning and Schools and Studios Reopening—News Items

Chicago, September 13.—Announcement is made today of the merger of the Lyceum Arts Conservatory, one of the largest music and dramatic art schools in Chicago, and the Bush Conservatory, of which Kenneth M. Bradley is president.

The Bush Conservatory, by absorbing the other school, which is the leading school of dramatic arts in America, becomes a dominant institution of music and the kindred arts in America.

Elias Day, who has been president of the Lyceum Arts Conservatory since its foundation, is known from coast to coast as one of the greatest teachers of stage and platform arts in America. He has been a celebrated figure on Lyceum and Chautauqua platforms for a number of years and is the recognized dean of the profession.

Through the amalgamation of the two schools, Mr. Day will be relieved from all executive activities and will devote himself wholly to the development of the Department of Dramatic Arts of Bush Conservatory, of which he is director. He will be assisted by Ora Truitt-Day and Edwin Stanley.

Elaborate plans have been made for an exceptional season. Every detail of a thorough professional training will be given students, and the production of a number of plays is contemplated. A large number of companies, both dramatic and concert, will be prepared for public performance and placed in Chautauqua and Lyceum engagements.

As pupils of Bush Conservatory will be used exclusively for these companies, the school becomes the logical place for students who are seeking a professional career.

The merger of the two schools has brought into the Bush Conservatory faculty a number of well known artists, whose classes will follow them in the new affiliation, with the added advantages of the larger institution. Among these are the following singers: William Phillips, Ora Paget-Langer, Edward Clarke, Fredericka Gerhardt Downing, Augusta Meeker, Lillian Egly Latchaw and Alice Phillips.

Jeanne Boyd, Marta Milinowski and Lillian Carpenter will continue their piano classes, and Rachel Steinman Clark and Charles Mitchell Mixer, their violin teaching. Carl Klamsteiner, Austin Edwards, Franz Schoepf and William Shaffer are also among the additions to the original Bush Conservatory faculty.

Added to the many noted artists who have been associated for a longer period on the Bush Conservatory faculty, are such well known names as Jan Chiapusso, Edgar Nelson, Julie Rive King, Charles W. Clark, Arthur Middle-

ton, Boza Oumiroff, Richard Czerwonky, to mention but a very few. Thus the artistic importance of the merger of the two schools is apparent.

By one brilliant stroke, President Bradley has created a department of dramatic arts equal to the music departments of his great conservatory. As a result the Bush Conservatory is in a position to offer unrivalled advantages to the great army of music and dramatic students who will study this season.

The registration in all departments of the Conservatory has been exceptionally heavy this year and a great season of accomplishment is anticipated.

### \$100, AND WELL WORTH IT

This office has heard rumors during the past two weeks that Rachel Bussey Kinsolving is charging \$200 for the use of her name whenever she manages a recital. Miss Kinsolving charges only \$100, and not for the use of her name, but for the hard work in connection with the managing of concerts. If it were true that Miss Kinsolving charged \$200 for lending her name to worthy artists who appear under her management, one would find no grounds for criticism, as surely she has done a great deal for musicians in Chicago.

### THE POLACCOS WRITE

This office acknowledges with thanks another post card from Edith Mason and her husband, Giorgio Polacco, on which they write: "Affectionate greetings from earthly Paradise and hope that you are well." The post card came from the Excelsior Hotel, Venice, Italy.

### JACQUES GORDON IN ATLANTIC CITY

From Atlantic City, Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, and founder of the quartet that bears his name, sends this office his greetings, stating that he is having a wonderful time.

### OSTER VACATIONING

Mark Oster is taking a few days' vacation after an arduous but successful season. He expects to return refreshed and in time to commence his fall term and greet a large enrollment of expectant pupils, about October 1.

### LEO SOWERBY RETURNS TO CHICAGO

Leo Sowerby, the Chicago composer, who was accorded the honor of being offered the Prix de Rome, the first holder of this prize after the establishment of the fellowship for American composers at the American Academy in Rome, has returned to Chicago after an absence of nearly three years.

Upon being questioned in regard to his sojourn in Europe, he said that the experience had been a marvelously stimulating one from every point of view. He has come into close personal contact with the best known composers, not only in Italy, but also over all the continent and in England, and his works have been heard in such centers as London, Paris, Berlin, Salzburg, Rome, Florence, etc. When Mr. Sowerby arrived in Europe he found an amazing ignorance, even in musical circles, in regard to American music, but since the establishment of the American Academy's music fellowship, the attitude not only of the musicians, but also of the great public, has perceptibly changed, and Mr. Sowerby's larger works were received with acclaim which in many centers had never before been granted to American compositions.

His efforts, and those of his colleagues in Rome, have successfully convinced the Italian public that America not only has something to say musically, but also that what she has to say is distinctly individual, distinctively something of her own. An instance of this reflection of feeling was also shown in Berlin when he performed his concerto for piano with the Philharmonic Orchestra there, when all the critics, even those to whom the music did not particularly appeal from an esthetic point of view, admitted that what Mr. Sowerby had done in his concerto was to paint in tones a picture that was America—some mentioned Broadway; some mentioned music halls; some

mentioned the wide prairie spaces, but there was no one who found the concerto either a conventional or an imitative work.

Mr. Sowerby will be identified, as in the past, as a teacher of composition and theory at the American Conservatory of Music. He is to make a flying trip to Pittsfield, Mass., to perform his sonata for violoncello and piano with Hans Kindler, cellist, September 18, at the Berkshire Chamber Music Festival, organized by Mrs. F. S. Coolidge. This will be his third appearance at this festival since the inauguration of these festivals six years ago, and will be the first performance in America of this work.

### FREDERIKSEN PRESENTS STUDENT.

Sam Porges, violinist and pupil of Frederik Frederiksen, was presented by his teacher in his studio in the Fine Arts Building, Tuesday evening, September 9. A large audience was on hand. Mrs. Frederiksen, one of Chicago's foremost pianists, presided at the piano, and, besides supplying exquisite accompaniments for the young violinist, she was heard with him in Beethoven's sonata in G major for piano and violin.

Sam Porges is one of Mr. Frederiksen's most promising professional students. He not only revealed a beautiful tone in the sonata above referred to, but also in numbers by Wieniawski, Svendsen, Rehfeld, Brahms-Hockstein, Zarzycki, and Saint-Saëns, his technique was uncommonly good for such a young man, and he played his numbers with great enthusiasm and fine musicianship that presage well for a bright future. Mr. Frederiksen has brought out many violinists who occupy enviable positions on the concert platform, as well as with leading orchestras, and in Sam Porges Mr. Frederiksen may look forward to another student who will add credit to his method.

### PUPILS OF GORSKYS IN DEMAND.

Two artist pupils of Sa and Bella Gorsky—Anastasia Rabinoff, dramatic soprano, and Sarah Sampson, coloratura soprano—are engaged to sing an act from The Tales of Hoffmann, at the Senate Theater. Hilbert Dahl, tenor, has, at the advice of his teachers, the Gorskys, left for Italy to continue his study with Giraldu.

Teresa Sharp, coloratura soprano, has arrived from Winnipeg, Canada, to continue her study under the direction of the Gorskys.

### MARGARET TIFFANY VINCENT KILLED IN AUTO CRASH.

Sympathy is extended to Dr. and Mrs. Lansing C. Tiffany, of Springfield, Ill., in the sudden death of their daughter, Margaret Tiffany Vincent, who was instantly killed in an automobile accident on September 5 near Grand Rapids, Mich. Mrs. Vincent was an accomplished pianist and well known in social and musical circles of Springfield and Chicago. She received her musical training under the guidance of her mother, Mary Berdan Tiffany, head of the Tiffany School of Music at Springfield.

### MME. STURKOW-RYDER REOPENS STUDIO.

Mme. Sturkow-Ryder reopened her studio in the Cable Building on September 12, and there were receptions on Friday and Saturday with musical programs. A large enrollment is registered for the season, which, with her concert and recital engagements, will keep this prominent Chicago pianist and teacher constantly busy throughout the season.

Mme. Sturkow-Ryder is of the opinion that but little can be accomplished with a pupil in such short periods as an hour or half hour, and thus has divided her lessons into periods of seventy-five and forty-five minutes each. There will be seven recitals this season at the Sturkow-Ryder studio at which students will appear—a Schumann program, a Mozart and Mendelssohn program, a program of transcriptions, the annual program of American compositions, a Russian program, a two-piano recital, and the annual Bach program from which the contestants for the Bach competition will be chosen. The prizes in the Bach competition consist of a scholarship and season seat to the Chicago Symphony Orchestra concerts.

### RESSEGUE AT CORNISH SCHOOL.

The Cornish School of Seattle, Wash., has sent the Chicago office of the MUSICAL COURIER a beautifully gotten up catalogue. Much had been said last summer regarding a Chicago manager going to the Cornish School as registrar and business manager, but the one whose name was mentioned is still in Chicago, while another Chicagoan has been appointed to that position. Lathrop Ressegue, formerly connected with the Chicago Musical College, is the one chosen for that post by Nellie C. Cornish, director of the school.

### AMERICAN CONSERVATORY NOTES.

All the members of the faculty of the American Conservatory who took part in the European invasion during the summer months have returned and resumed their duties as instructors. Among these were Louise Robyn, Ethel Lyon, Stella and Marion Roberts, and Marie Stange, who toured England, France and Italy; John Palmer, who spent some weeks in Southern France; Adolf Weidig, who toured Norway, Sweden and Germany, and also attended the Salzburg

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**TITO SCHIPA ARRIVES WITH FAMILY.**

Tito Schipa, tenor of the Chicago Civic Opera Company, with his wife and his little daughter Elena, photographed on their arrival on the S. S. Aquitania last Friday. Mme. Gallucurci is Elena's godmother. (Fotograms photo)

Music Festival; Earl Blair, who visited France, Italy and Austria, and A. Louise Suess, who made the Mediterranean trip to Egypt and Palestine.

The Department of Public School Music, which has won general recognition as one of the best in the country, is enjoying a record breaking attendance at the opening of the new school year.

The Normal, or Teachers' Training Department, which was organized by the president, John J. Hattstaedt, almost forty years ago, is attended by students from all parts of the country. A feature of this department is that the lectures are offered free to all regular students of the conservatory of the required age and advancement.

#### TRUMBULL RETURNS FROM VACATION.

Florence Trumbull, the pianist, former assistant to Leschetizky, has returned to her home and studios in Chicago after a delightful sojourn in the East. Miss Trumbull spent the greater part of her vacation in Cape May, N. J., and later was entertained in New York, Philadelphia, Washington and Pittsburgh. This was Miss Trumbull's first visit to the National Capital and she was enthralled by its great beauty.

#### HERDIEN STUDENTS BUSY.

Normal Talmadge, pupil of Mabel Sharp Herdien, has accepted a position as head of the voice department at Hardin College, Mexico, Mo.

Dorothy Bowen, an artist student of Mabel Sharp Herdien, has gone to Milan, Italy, for a year's study.

#### A CORRECTION.

The announcement that the Gorsky studio is located at 508 Metropolitan Music Building, Minneapolis, should be changed to "was in Minneapolis but now in Chicago." Mme. Gorsky and her husband are connected with the Chicago Philharmonic Conservatory in the Kimball Building, Chicago.

#### RUDOLPH REUTER'S FALL CLASSES.

Rudolph Reuter has begun teaching his fall classes in the Fine Arts Building. Aside from his concert work, Mr. Reuter has always maintained one of the finest teaching studios in Chicago, and scores of young pianists among his pupils have graduated into excellent soloists, teachers, ensemble players and accompanists in this part of the country.

Mr. Reuter's first Chicago appearance this season is in the Mandel Hall Series of the University of Chicago, on November 18. JEANNETTE COX.

#### Courboin to Play With Detroit Symphony

Charles M. Courboin, the celebrated Belgian-American organist, who starts his first transcontinental tour this season, has been engaged to play with the Detroit Symphony Orchestra under Gabrilowitsch at the regular pair of concerts on December 18 and 19, following his return from the Pacific Coast. The Detroit Symphony Association received last year the gift of a magnificent Casavant organ from Mr. and Mrs. William H. Murphy of Detroit, which was dedicated last March by Marcel Dupré, the great French organist, and the orchestra under Gabrilowitsch.

In addition to a solo group, Mr. Courboin will play the sixth symphony of Widor with the Detroit Orchestra. This symphony, considered to be Widor's greatest work, was originally written for organ, but the composer made an orchestra-organ version, which he dedicated to Courboin, the only score of which is in the eminent Belgian's possession. It was this symphony which Courboin played with the Philadelphia Orchestra under Stokowski in 1919, when dedicating the Grand Court Organ in the Philadelphia Wanamaker Store before an audience of 15,000 people. The effect was

"electrifying," according to Philadelphia critics. The Detroit performance will be the second complete performance with orchestra in this country.

#### An Interesting Combination of Arts at Bar Harbor

It was indeed a most interesting combination of the arts that was presented for the first time in recital recently by Mary and Elizabeth Howry, at the Arts Building in Bar Harbor, Maine.

The audience was a most distinguished one, made up of well known people of the social and artistic world. Among those present were Mrs. Henry F. Dimock, Mrs. Catalain, Mrs. Pierpont Morgan, Sr., Mrs. Hunt Slater, Mrs. Slater Welles, the Duchess of Richelieu, Anne Thompson, Dr. Arnold Genthe, Dr. Walter Damrosch, Mrs. Ann Archbold, Mrs. Harold Sewall, Mrs. Henry M. Ward, Miss Cottenet, Mr. and Mrs. Victor Cushman, Lota Robinson, Mrs. Fred Vanderbilt, and Mr. and Mrs. Phillip Livingston.

The recital consisted of a program of classical songs sung with concert style and finish by Elizabeth Howry and danced by Mary Howry. Beautifully costumed, the personal loveliness of the two young women and their really fine talent created the greatest interest. At the request of many in the audience the recital will be repeated in New York this winter.

The young artists are the daughters of a well known judge in Washington, Judge Charles Bowen Howry. The beautiful voice of Elizabeth Howry is widely known. But this was Mary Howry's first appearance in the East since a dancing tour, and one well known critic pronounced her not only a great dancer but also one of the greatest.

The unique performance given by the two sisters is causing great interest not only in the exclusive great world of Washington and New York to which they belong, but among artists as well.

#### London to Hear Mana-Zucca's Compositions

David Sisserman, the well known cellist, who spent a few weeks in New York, has sailed for London and taken with him Mana-Zucca's ballad and caprice, which he will intro-



**MANA-ZUCCA,**

whose Zouaves Drill, an orchestral composition, was played recently at Chautauqua by the New York Symphony with great success. It was received with tremendous applause and could have been repeated, but Albert Stoessel, the conductor, told the audience that the no-encore rule made this impossible. (Photo © Elzin)

duce and play at his recital in London in October. He will also present this composer's trio for violin, cello and piano. Mr. Sisserman is enthusiastic about Mana-Zucca's compositions and considers her an exceptional talent.

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**CECILIA GUIDER,**

soprano, who is favorably known in New York through her recitals here, snapped at her home at Bryn Mawr Park, N. Y., where she spent the summer. Mrs. Guider will open her new season with a concert in New Rochelle next month.

#### Van Yox Reopens Studio

Theodore Van Yox, New York vocal teacher, reopened his studio at 4 West 40th street for the season 1924-25. Despite the fact that Mr. Van Yox's New York time is well filled, he will teach in Mount Vernon two afternoons each week.

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FRANK LA FORGE AND ERNESTO BERUMEN  
photographed near Mount Rainier, Wash.



FOUR HUNGARIANS—AND ONE AMERICAN.  
Left to right: Paul Hermann, the Budapest cellist; Zoltan Kodaly, Hungarian modernist composer; Olga Forrai, Hungarian soprano from the Prague Opera, who is reported to have been engaged for the Chicago Opera; César Saerchinger, and Francis E. Aranyi, the Hungarian violinist, snapped at Salzburg in gay mood. (Photo by Paul Bechert)

LAZAR S. SAMOILOFF,  
on his way to San Francisco (where he gave 150 lessons weekly), stopped off at Niagara Falls, where he donned the costume worn by tourists who go under the Falls. He is boarding the steamer, Maid of the Mist.



AT LAKE LUGANO.  
Georgette LaMotte, the young American pianist, who has been studying in Paris with Alfred Cortot, snapped while on her recent vacation. She will return for a tour in America beginning in January.



ETHEL PARKS,  
on the links of her country estate at Lake Winnepesaukee, Wolfboro, N. H.



SUMMER RESIDENCE OF PRESIDENT MASARYK OF CZECHO-SLOVAKIA, surrounded by twenty-three square miles, where Alice Garrigue Mott has been visiting her brother-in-law's family. Arrangements were made by President Masaryk for Mme. Mott to see everything in Prague, only opened to those who receive his permission. Mme. Mott also visited Salzburg to see Lilli Lehmann, "who looks glorious at seventy-five," according to the New York teacher, "and is busy from eight till six daily and says she feels just sixteen." Mme. Mott adds: "She wants all her friends in America to receive her warmest greetings through me. You can broadcast them."

#### PUCCINI AT HOME.

These exclusive pictures of the most famous contemporary composer of operas were taken a short time ago at his villa at Torre del Lago. He is shown in the garden, with his favorite hunting dog, Faith, and engaged in a game of cards on the porch with Mrs. Puccini. At their left is their son Antonio. The newest Puccini opera, Turandot, finished only a short time ago, is due for its premiere this season, probably at La Scala, Milan. (International Newsreel Photos)



RALPH LEOPOLD,  
on top of a Cape Cod hill.



*Dem kgligsmusik Hartmann*



*Med varmestem tak  
for den gæstlige og venlige aften!*

*Kristiania 28/10/05.*

*Edvard Grieg*

GRIEG'S TRIBUTE TO HARTMANN.

In October, 1905, Arthur Hartmann, the American violinist, spent an evening at the home of Edvard Grieg at Christiania, playing several of the master's works for him. The next day Mr. Hartmann received a card from Grieg, reproduced above, in which the famous Norwegian composer thanked him for the pleasure he had given the evening before. The inscription, with a phrase from one of the Grieg sonatas, reads: "To Hartmann, the violin master, with admiration and thanks for the rich delights of last evening. Edvard Grieg, Kristiania, October 28, 1905." Mr. Hartmann, who has been living in retirement for the last two years, will resume his concert work the coming season and also open a studio in New York City.



IN WALLINGFORD, CONN.

Antonia Morse, niece and assistant to Antonia Sawyer, and Anita Atwater, snapped at the latter's summer home at Wallingford, Conn.



YOLANDA MERO

on her Roman holiday. She is seen standing in front of the famous Baths of Diocletian.



ERNEST DAVIS,

the tenor, who sailed recently on the Zealand to appear at four promenade concerts with the Queen's Hall Symphony and to make a short tour of England. He will return in the fall and begin his American tour with an Aeolian Hall recital on November 18.



ISIAH SELIGMAN,

pianist, vacationing in the Adirondack Mountains. He returned to New York the latter part of August, and resumed his teaching.



TELMANYI—TENNIS ENTHUSIAST.

Tennis is a sport the violinist is very fond of because it gives him "a delightful contrast to the indoor work." After Telmanyi's successful recitals in London in May, he played in Denmark upon request in the most fashionable sea-side places. In Copenhagen he appeared with orchestra playing the recently discovered seventh concerto of Mozart, which he finds charming.



A GAY PARTY.

The accompanying snapshots were taken at the summer home of Clarence Whitehill at Spring Lake, N. J. The prominent personages shown are: right to left, U. S. Senator Edward I. Edwards of New Jersey; Elizabeth Edwards, soprano; Mr. Whitehill and Mrs. Edwards—and a back view of them is thrown in for good measure. The coming season will be a busy one for the baritone, both in concert and opera. His first engagement will be as soloist at the Worcester Festival, October 6-10.



ORGANIST AND SINGER.

Constantin Yon, noted organist and vocal teacher, and Nina Morgana, distinguished soprano of the Metropolitan Opera Company, snapped on board the S. S. Conte Rosso en route to Italy.



MR. AND MRS. CHARLES NORMAN HASSLER, the well known duet singers, who motored from Pasadena, Cal., to New York to coach with Frank La Forge. The lady to the left is Mrs. Theodore Mitchell, at whose home in Beechhurst, L. I., the Hasslers visited while in the East.

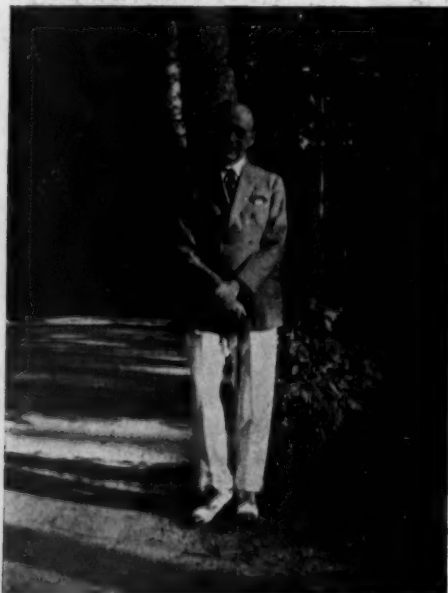


#### A SUMMER DAY IN THE LIFE OF A CELEBRATED PIANIST.

Wilhelm Bachaus and other celebrities, spending a summer day at Bad Gastein in the Austrian Highlands. (1) After Breakfast. Left to right: Prof. Emil Orlik, the Berlin painter; Fritz Massary, the Viennese comic-opera star; Max Pallenberg, her husband, and one of Reinhardt's stars who may play in *The Miracle* in New York this season; and Mr. Bachaus. (2) Out for the Morning Walk. Left to right: Mrs. Bachaus; Paul Grümmer, the Vienna cellist; Gertrud Förstel, soprano and famous Mahler interpreter; Mr. Bachaus, and Frau Heller, head of the big Vienna concert bureau. (3) Three Branches of Musical Art. Left to right: Paul Grümmer, cellist; Ossi Gabrilowitsch, conductor, and Wilhelm Bachaus, pianist.



NETTIE E. SNYDER, the well known vocal teacher (right), photographed on her way to Europe. Accompanying her are Ruth Gilmore and William Wenzell of Pittsburgh, organist, pianist and teacher, who has been studying in Fontainebleau.



FELIX WEINGARTNER, world famous conductor, who has promised to come to America in the near future, snapped in Germany during his vacation.



AT ALFRED POCHON'S HOME IN SWITZERLAND. The accompanying photograph shows Arturo Toscanini and his daughter at the home of Alfred Pochon, of the Flonzaley Quartet, in Switzerland. The picture was taken during the first tour of La Scala Orchestra in Switzerland.



MAY KORB, the charming young soprano, photographed with Dr. Melvil Dewey, president of the Lake Placid Club. Miss Korb sang for this club on the evening of August 17 and scored a great success with her finished renditions of the Charmant Oiseau aria from *The Pearl of Brazil* and a group of songs by Weckert, Decres, Cronham and Eckert.



ELLA GOOD, in the rose arbor of her country home on the shores of Lake Mahopac, N. Y. The contralto has been filling a month's engagement as soloist at St. John's Church, Mahopac. During the latter part of August she was scheduled to give a concert at Peekskill with the Gottlieb Ensemble.



CECIL ARDEN, contralto of the Metropolitan Opera, snapped in front of the Grand Opera in Paris (like the proverbial London bus-driver taking his vacation riding on top of the bus) after purchasing tickets for the opera. After Paris, Miss Arden went to Monte Carlo.





MR. AND MRS. LEOPOLD GODOWSKY "ON THE FLY" FROM VIENNA TO ZURICH.

Georg Kugel of Vienna, his European manager, and Mrs. Kugel (extreme right) are bidding their star bon voyage.



LILLI LEHMANN

as she looks today, seventy-five years old. This photograph was taken in front of the Mozarteum, Salzburg, a few weeks ago by Paul Bechert, Vienna correspondent of the MUSICAL COURIER. Mme. Lehmann still gives a special course each summer to a few favored pupils at the Mozarteum.



AN OPTICAL ILLUSION.

Walter Greene, baritone, though apparently standing on the water, is actually on a rock, the top of which is just out of the water. He spent the summer at Fayette, Me., and among his neighbors were some Indian basket-makers, the hut of one being just visible in the background.



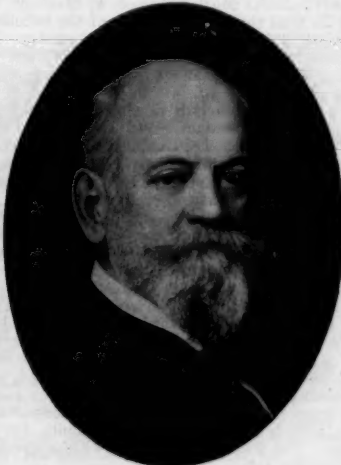
THE PAVLEY-OUKRAINSKY BALLET

which will appear here next week with the San Carlo Company, in the Torch Dance. The two principals are in the center.



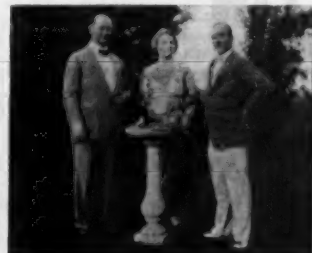
MARGUERITE MELVILLE LISZIEWSKA

(third from right), snapped with a group of old pupils of Vienna days, who came to listen at the Hollywood Bowl when Mme. Liszewska played the Schumann Concerto with the Los Angeles Philharmonic Orchestra under Alfred Hertz on August 19. Second from left is Mrs. Artie Mason Carter, to whose vision and wonderful energy the Bowl concerts owe their existence. She is called "The Mother of the Bowl."



ARTHUR J. HUBBARD,

eminent vocal authority of Boston, who recently concluded his second summer course in Los Angeles, Cal. The course began on July 7 and continued to the end of August.



THE GUEST OF MR. AND MRS. H. W. EDDY.

(Right) Ralph Eralle, tenor of the Metropolitan Opera Company, snapped at the home of the St. Louis couple on his return from California.



MUSICAL CORNELYS.

Pauline Cornelys, the American soprano now in Italy, whose successful debut at Monte Carlo last winter was noticed in these pages; and (insert) her French cousin, Christiane Cornelis, who recently won the Premier Prix de Piano at the Concours of the Paris Conservatoire.



WILLIAM GUSTAFSON,

bass, of the Metropolitan Opera Company, is here shown at play with his tiny son, just after his return from a week's engagement at the Asheville Festival, where his success "brought recollections of Chaliapin."



WALTER STULTS

well known baritone and pedagogue, has abilities other than artistic. The 101 trout pictured were caught in one day by Mr. Stults at Spring Lake near Grand Lake, Colo., where he and his talented wife, Monica Graham Stults, soprano, have their summer home.

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### The Aim of the King-Smith Studio-School

To build music in—to build it into the mentality by mastering the musical context; to build it into the physical consciousness by interpreting it first in the large way through the dance before expressing it in the finer way through finger or throat technic; to touch the imagination with it through a study of its spiritual and emotional significance; in a word, to live it—this is the aim in the study of certain courses for music students at King-Smith Studio-School in Washington, D. C.

It is an old story to say that a display of mere tone and technic without showing a subtle understanding and imagination makes an empty performance. The question is, can pupils who do not naturally show the finer instincts of the true artist be taught these essentials? The methods used at King-Smith Studio-School have proved that, for the most part, pupils can be taught these things, for where there is a lack it is usually because there is a lack of thinking, and even where there is thinking it often is incorrect or shallow thinking. Correct thinking presupposes study, and study is one of the paths that lead to culture, and no music student need hope to succeed before the modern audience, whether in concert or in the drawing room, without possessing a background of sound culture.

The courses in musicianship and in personality development at King-Smith Studio-School are designed to give the student that artistic culture without which even the most finished display of tone and technic is cold and unsatisfying and lacking of thrill.

King-Smith Studio-School is a resident school for young women, and opens its seventh season in October with increased facilities and an enlarged faculty. Specializing courses are offered in voice, piano, violin, languages, dramatic art, dancing, and the art subjects of drawing and painting, design and illustration.

### Schmitz Scholarship Awards

The E. Robert Schmitz Master Session, at Madison, Wis., closed August 26 with the final awarding of the scholarship for work accomplished during the six weeks' session. Two of the contestants were so close in their total average (less than one point in difference) that the scholarship was divided between them—Michael Cross, of London, England, and Ruth E. Dyer, assistant professor of music at Mt. Holyoke College, Mass. A third contestant, Edith Rinqnest of Denver, of the faculty of the Blanche Dingley Mathews' School, fell only a little over one point below the highest mark, and the fourth in grading was Louise Vroman, of the faculty of the Wisconsin School of Music of Madison, Wis.

Mr. Schmitz announces that this year's average standard reached in the written papers on the work of the technic class exceeded in excellence those of the two previous years, and the high grade of work attained in all six requirements for the scholarship places the work of this session on a higher plane than ever before.

This is the third scholarship award, and with the advance in each year's standard, an excellence of attainment is assured, which is placing the work of these Schmitz master classes at an extremely high level, and is a credit to the musical work being accomplished in America.

Invitations from several cities in different sections of the country have already been given Mr. Schmitz for next summer's class. The place decided upon will be announced sometime in the late fall.

### Lucy Gates to Make Three Tours

Lucy Gates, the bright, vivacious coloratura from the Golden West, was a great favorite, before the war, in the German opera houses. She received her entire operatic training in that country and speaks the language "like a native." It is only natural that with all her associations of student days and early successes that the war should have hit her hard. However, it brought her back to America and a very decided success here.

This winter Lucy Gates will make one more of the big tours that keep her trekking all over the country—in fact, she will make three—one by herself, another in Mozart recitals in conjunction with Lotta Van Buren playing the clavichord, and still a third with the Griffes Group, which besides Lucy Gates includes Olga Steeb, pianist, and Sascha Jacobinoff, violinist.

### Trabilsee Pupil Meeting With Success in Italy

Toti Trabilsee, the well known New York vocal teacher, recently received word from William A. Dee, one of his artist pupils, who is now visiting Milan. Mr. Dee writes that he is meeting with exceptional success and is singing in concert there. He expects to return to New York November 14. Mr. Dee is an American born and trained

singer, and has been popular in the Trabilsee studios, having appeared in many of the Trabilsee recitals.

Mr. Dee's voice was first noticed as being of exceptional quality while he sang in a small town choir, and the leading members of the church brought him to New York, where he was given a trial by Mr. Trabilsee, who said at the time that with proper training his future in the music world should be assured.

### La Forge-Berumen Studios Reopen

Frank La Forge, composer-pianist, and Ernesto Berumen, concert pianist and pedagogue, have returned to New York from a month's vacation in the West, their first in ten years, and reopened their studios on Central Park West. The noonday musicales given on the last Friday of each month at Aeolian Hall will be resumed October 31. Artist pupils under the direction of Mr. La Forge and Mr. Berumen appear at these musicales, in conjunction with the Duo-Art piano.

### Kaufmann Pupil Teaching at State Normal

Una Haseltine, a pupil of Minna Kaufmann, started her classes in singing at the Pennsylvania State Normal at Mansfield, Pa., on Monday, September 7. Miss Haseltine, who has a beautiful lyric soprano voice, has for some years been doing concert work, and is well known in the West.

### Kochanski to Teach Master Class

Paul Kochanski, the Polish violinist, who arrived Labor Day on the S. S. George Washington, announces a master class in violin to begin the first of October. Applications, in writing, will be received by his manager, George Engles, at Aeolian Hall, New York.

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## WAGNER—DRAMATIST

(Continued from page 7)

not seem, either, to be knitted very closely to the other parts of the Ring.

Siegfried should be the natural sequence of Das Rheingold. It would improve the entire Ring if it followed immediately upon Das Rheingold, while our interest is still with the fate of Fafner and his Ring. Siegfried and the broken sword could be just as well introduced without preliminary. It is clear enough that Mime has received the magic sword, along with the child Siegfried, and strives in vain to piece it together, and that Siegfried alone possesses that power.

And this drama is surely very delightful—except the entirely superfluous, though fortunately short, entrance of the Wanderer, Wotan. Siegfried, Mime, Alberich, Fafner, are real characters animated with human desire—greed, envy, youth, loneliness. Each scene as it unrolls is equally charming, equally interesting and significant, and the work is just as clearly a love story—though with a happy ending—as Romeo and Juliet or Madame Butterfly. The only objection one may have to it is, as already said, the too unyielding nature of Brünnhilde—especially as usually played. There is no sweetness about her. And most opera patrons like sweetness in a heroine. Wagner swept from the stupidity of his early heroines to the inflexibility of his goddesses, and never created a single attractive operatic female except Eva in Die Meistersinger.

Götterdämmerung is, in many ways, the greatest of all. True, we must be able to merge ourselves fully into the belief that there is actual change created by the Tarnhelm, that there is actual forgetfulness in Hagen's magic drink. We must go back to the days of childhood, of the fairytale, and really believe, for the once, in all that Wagner expects us to believe, all that he borrowed from those very fairytales upon which his work is founded. Or else we must take this whole thing figuratively: Siegfried, the unfaithful husband, wandering in his allegiance, doing unspeakable things. That is not pleasant, but it explains.

Still, however, we take it, we have here some tremendously powerful scenes, and a musical setting quite unsurpassed, quite unequalled in the opinion of some, even by Wagner himself. The prologue, the Rhein Journey, the first act, are full of real dramatic as well as musical interest. The second act, the plotting of Alberich and Hagen, the arrival of Brünnhilde, the calling together of the clan, the oath, all increase the interest, the intensity of wonder as to what is to come. The final act—with Siegfried and his born, symbol of youth, the Rheinmaidens, the memory of the forgotten past, the song of the raven, the death,—and the final scene—the Twilight of the Gods—all of this is drama of a magnificence rarely attained even by those incapable of setting a note of music to paper.

The inordinate length of this opera is an objection—as it is with many of Wagner's operas—but it is the least adaptable to cutting. The Norn scene at the opening is frequently omitted—and it is a pity that it is, for it is musically lovely. But for the rest there is little that can be left out. Most of it is essential. However, with proper time-arrangements it can be given in full, and should so be given. Some of the others might well be cut, but not Götterdämmerung.

As to an estimate of Wagner as a dramatist, one must only say that he was obviously conscious and fully alive to those passions which make for drama. Considering that he was, first of all, a musician, his accomplishment was extraordinary. That he made mistakes is evident, was inevitable, but did ever dramatist make less? Did ever another writer, dramatic or musical, turn out such a succession of acceptable works with no failures?

## Kolar Conducts Fairmount Park Orchestra

Victor Kolar, assistant conductor of the Detroit Symphony Orchestra, has been engaged for the Fairmount Park summer concerts since their inception in 1922, appearing as guest conductor. The orchestra itself is composed of men from the Philadelphia Orchestra, and Mr. Kolar states that he has found them an excellent body of fine flexible musicians. The concerts are free to the public and are supported annually by city appropriations. When Olga Samaroff was the soloist last year for the final concert of the season more than 17,000 people gathered to hear her, although the seating capacity of the place is little more than 4,000. Mr. Kolar has won enthusiastic praise from the newspapers for his excellent work in connection with the orchestra, one critic stating "A conductor he is who is not afraid to feel and express emotion—witness his rendering of the Mascagni Intermezzo and of the lyric portions of the Mendelssohn Wedding March."

In Detroit in the winter, Mr. Kolar is entirely in charge of all the Sunday concerts given by The Detroit Symphony Orchestra, all the young people's concerts and school concerts, and he also conducts a number of out-of-town concerts. In the last few years Mr. Kolar has introduced to Detroit audiences compositions of modern masters never heard in that city before, among them Sibelius' second symphony, Debussy's Iberia, Stravinsky's L'Oiseau de Feu, Richard Strauss' serenade for wood winds, Johann Strauss' Be Embraced All Ye Millions, Ravel's La Valse, etc., all of which have been eagerly digested and wholly appreciated.

## G. M. CURCI

Mr. Kolar also has presented a number of American works of merit.

## Helen Chase Reopens Studio

Helen Chase, well known accompanist, teacher and coach, resumed teaching on September 15 at her New York studio, 318 West 84th Street. After the busy season of 1923-24, Miss Chase enjoyed a much needed rest at Lake Hopatcong and Spring Lake, N. J.

The musical career of this young artist has been interesting, as she began serious study at the age of six. Guided by her musical parents, her instruction was so complete that at an early age she was busily engaged with concert accompanying and solo work, including many performances with



Photo by Otto Sarony

HELEN CHASE

orchestra. At the age of sixteen she had organized a large orchestra, which was booked through Canada and the United States, and at this time her career as coach and musical director really started.

While a student in Syracuse University she was honored with a scholarship of merit, and in 1909, on receiving her degree, left for New York, where she became a pupil and assistant of the late Rafael Joseffy. At this time, as she also became assistant to Oscar Saenger, many critics considered that she was assisting two of the foremost voice

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and piano teachers extant. A little later, Miss Chase, through the attention of Arthur Hammerstein and the late Rudolph Schirmer and Reginald de Koven, was made assistant to the musical conductors of The Firefly, Rob Roy and Robin Hood companies. She has also acted as musical coach for the Edison Kinetophone Company, director of grand opera at Hunter College as well as in the Public Schools of New York City, coach with Gallo English Opera Company on tour, and guest teacher at the Chicago Musical College.

Miss Chase's concert accompanying is no small part of her work, as these two of her New York notices from Aeolian Hall concerts indicate: "Helen Chase played exceptional accompaniments" (Deems Taylor in the World) and "Helen Chase played excellent accompaniments" (Globe).

Among other recitals with Miss Chase as accompanist in the spring and summer of 1924, were the following: Artist concert at the Peabody Institute, Baltimore, Md.; Mrs. Richard J. Wilson's entertainment for the Democratic Committee; concert at New York University; concert for Sulgrave Manor organization; concert in honor of Dr. Frederick Banting (discoverer of Insulin) held at the Hotel Biltmore, New York.

Among the artists whom Miss Chase has coached or assisted in concert are the following: Queena Mario, Kathleen Howard, Helena Marsh, Henrietta Wakefield, Austin Hughes, of the Metropolitan Opera Company; Fely Clement, Bernardo Olshansky, of the Boston Opera Company; Helen Warrun, Lucy Westen, of the Chicago Opera; Pierre Remington, of the Hinshaw Opera Company; Richard Hall and Rosamunde Whiteside.

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- ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Miami Valley Conservatory of Music, Dayton, Ohio, October. MAUDELL LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.
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### REVIEWS AND NEW MUSIC

[The following is a list of new music received during  
the week ending September 11. Detailed reviews of those  
selections which this department deems sufficiently interest-  
ing and important musically will appear in a later issue.]

(M. Witmark & Sons, New York)

TEACH ME TO PRAY, sacred three-part song, by  
Jessie Mae Jewitt. Arranged by Henry Wadsworth. Lyric  
by George Graff, Jr.

THE STORY OF THE ROSARY, secular two-part  
song, by Harry D. Squires. Arranged by Harold Ivers.  
Lyric by Maxwell C. Freed.

GOD SAVE AMERICA, two-part song, by Arthur  
West. Arranged by Harold Ivers.

MAMMY'S LITTLE PUMPKIN COLORED COONS,  
two-part song, by Hillman and Perrin. Arranged by Har-  
old Ivers.

THE STORY OF OLD GLORY, THE FLAG WE  
LOVE, two-part song, by Ernest R. Ball. Arranged by  
Harold Ivers. Lyric by J. Will Callahan.

O LAND OF HOPE AND FREEDOM, two-part song,  
by George Lowell Tracy. Arranged by Harold Ivers.  
Lyric by William H. Gardner.

THE HONEYBEES' HONEYMOON, two-part song,  
by Dave Reed, Jr. Arranged by Harold Ivers.

THOSE SONGS MY MOTHER USED TO SING,  
two-part song, by H. Wakefield Smith. Arranged by Har-  
old Ivers.

MOTHER! O MY MOTHER, three-part song, by  
Ernest R. Ball. Arranged by Harold Ivers. Poem by  
Francesca Falk Miller.

DOWN IN SUNSHINE ALLEY, two-part song, by  
George Christie. Arranged by Harold Ivers. Lyric by  
Dave Reed. School version by Emerson Poe.

ONLY ONE SCHOOL THAT WE HOLD SO DEAR,  
two-part song, by Dave Marion. Arranged by Harold  
Ivers. School version by Sam Marley.

HARMONY BAY, two-part song, by Terry Sherman.  
Arranged by Harold Ivers. Lyric by J. Brandon Walsh.  
School version by Sam Marley.

LISTEN TO THE BIG BRASS BAND, two-part  
song, by Dave Reed, Jr. Arranged by Harold Ivers.

AUNTIE SKINNER'S CHICKEN DINNER, two-  
part song, by Theodore Morse. Arranged by Harold Ivers.  
Lyric by Arthur Fields and Earl Carroll.

BE THE FELLOW MOTHER THINKS YOU ARE,  
two-part song, by Ernest R. Ball. Arranged by Harold  
Ivers. Lyric by George Graff, Jr.

I CAN'T DO THE SUM, two-part song, by Victor  
Herbert. Arranged by George J. Trinkaus. Lyric by Glen  
MacDonough.

EV'RY DAY, two-part song, by Ted S. Barron. Ar-  
ranged by Harold Ivers. Lyric by Louis Weslyn. School  
version by Sam Marley.

BAKE DAT CHICKEN PIE, two-part song, by Frank  
Dumont. Arranged by Harold Ivers.

DAT'S DE WAY TO SPELL "CHICKEN," two-part  
song, by Sidney L. Perrin and Bob Slater. Arranged by  
Harold Ivers.

I'D LOVE TO BE A MONKEY IN THE ZOO, two-  
part song, by Willie White. Arranged by Harold Ivers.  
Lyric by Bert Hanlon.

THE SYMPHONY OF NIGHT, two-part song, by  
Frederic Chapin. Arranged by Harold Ivers. Words by  
Guy F. Steely.

WHEN THE CUCKOO MET THE PUSSY CAT,  
two-part song, by Frederic Chapin. Arranged by Harold  
Ivers. Lyric by Guy F. Steely.

LUCKY JIM, two-part song, by Fred V. Bowers. Ar-  
ranged by Harold Ivers. Lyric by Charles Horwitz. School  
version by Sam Marley.

DEAR MOTHERLAND, two-part song, by Manuel  
Klein. Arranged by Harold Ivers. School version by Sam  
Marley.

WHAT! MARY (The Chewing Gum Song), two-part  
song, by Frederic Chapin. Arranged by Harold Ivers.  
Lyric by Guy F. Steely.

SING ALONG, two-part song, by Arthur A. Penn.  
Arranged by Harold Ivers.

WYOMING (Lullaby), three-part song, by Gene Wil-  
liams. Arranged by Harold Ivers.

A SONG OF THE DAWN, part song for mixed voices,  
by J. G. Gilbert. Words by William H. Gardner.

PRINCESS BUTTERCUP, part song for mixed voices,  
by George Lowell Tracy. Words by William H. Gardner.

GLORIOUS MONTH OF JUNE, part song for mixed  
voices, by J. L. Gilbert. Words by William H. Gardner.

COME SAIL AWAY WITH ME (Moonlight Song),  
for male voices, by George Lowell Tracy and William H.  
Gardner. Arranged by Charles E. Eggett.

A SONG OF THE NIGHT, by William H. Gardner and  
George Lowell Tracy. Arranged by Charles E. Eggett for  
male voices.

FAREWELL, DEAR ALMA MATER (Parting Song),  
for mixed voices, by William H. Gardner and J. L. Gilbert.  
Arranged by Charles E. Eggett.

(Oliver Ditson Co., Boston)

THE INCARNATION, cantata for Christmas, by  
George B. Nevin. Text chiefly Biblical.

#### Miscellaneous Music

Serenade for Twelve Instruments, Op. 61b.  
Sextet in D for Two Violins, Two Violas and  
Two Cellos, Op. 43

By Josef Holbrooke

This music has the name of no publisher upon its title  
page, but written in is the name Goodwin & Tabb, 34  
Percy street, London, where, presumably, the music may be  
bought. Each of the pieces is marked "Printed in Ger-  
many," and perhaps the composer has taken advantage of  
the favorable exchange to have the music printed at his  
own expense, as a good many composers have done. The  
serenade for twelve instruments is for one oboe d'amore or  
oboe, one clarinet, one basset horn or English horn, one

soprano saxhorn or cornet, one baritone saxhorn or cello,  
one viola, five saxophones, one harp. One wonders how  
often the composer expects to get that combination of in-  
struments together for so small a piece—there are only  
twenty-four pages in the score.

One would say that the sextet for strings might prove  
more practical. A note on the first page says that it was  
first performed at the composer's London chamber con-  
certs, third series, at the Salle Erard in 1904 by the John  
Saunders Sextet, and that it was written in 1902, printed in  
1924—also a pianoforte duet arrangement. Mr. Holbrooke,  
unlike the classic masters, leaves nothing for his biographer  
to investigate.

The sextet is in three movements, the second of which,  
an andante, is entitled Unhappy Boyhood. Neither of these  
compositions indicates any very great amount of spontane-  
ous invention, and in both of them the hand of the clever  
craftsman is too frequently in evidence.

(Theodore Presser Co., Philadelphia)

#### In the Garden of Sahara (Song)

By Charles Wakefield Cadman

The gift of melody descended on Charles Wakefield  
Cadman early in his life, and fortunately for him and for  
all of us, has stayed permanently by him. The Garden of  
Sahara is a song simple in structure but very cleverly  
colored by ingenious harmonies in the accompaniment. An  
excellent program song, not difficult for the singer but  
affording opportunity to display the voice. M. J.



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## MUSIC ON THE PACIFIC SLOPE

SEATTLE WANTS TO HEAR  
THEODORE SPIERING AGAIN

## Sklarevski Gives Six Concerts—Notes

Seattle, Wash., August 28.—Musical activities in Seattle for the summer have chiefly centered at the Cornish School. This institution has had not only an unusually large enrollment of summer students but a splendid series of recitals and concerts, both student and faculty.

The outstanding concerts have been those given by Alexander Sklarevski, the Russian pianist, and Theodore Spiering, American conductor and violinist, both of whom were members of the guest faculty. Mr. Sklarevski gave a series of six concerts of a high order and received excellent press comments for the quality of his work. His audiences were highly responsive, giving him nothing short of an ovation after each concert. It is interesting to note that Mr. Sklarevski has given 129 numbers during his past two seasons in Seattle. Assisting at his concerts was Louise Van Ogle, lecturer of Seattle and the Northwest, whose entertaining explanations of the program numbers added much interest to the concert hours.

Theodore Spiering had planned two concerts for July 14 and 21, but received so many requests for another that he graciously responded with one on August 4. He received special praise for his beautiful bowing and his artistic phrasing. John Hopper provided the piano accompaniment for Mr. Spiering's concerts. Mr. Spiering and Mr. Sklarevski gave a joint recital in Tacoma on July 12.

## NOTES

Lois Adler and Josephine Large, two Chicago pianists who were here studying with Calvin B. Cady, gave a two piano recital August 11, and with the assistance of Maurice Le Plat, violinist, and Walter Nash, cellist, a chamber music concert on August 13, which won merited praise.

Calvin B. Cady also presented Dorothy Hopper in piano recital August 9. Miss Hopper is a graduate of the piano department of the Cornish School and proved herself worthy of that honor.

Ellen Shelton Harrison, soprano, from the class of Ella Helm Boardman, gave a delightful evening's program of modern songs. She displayed a charming voice which she used with intelligence and her interpretations were gratifying. John Hopper provided the accompaniments and also gave a group of modern piano selections.

Word has reached Seattle of the success of Harold Strong, a young local pianist, who has been studying at the Chicago Musical College and has received highest honors in the recent commencement exercises of that institution.

Marguerite Schmidt, another local pianist, has been accorded honors at the La Forge-Berumen studios, and has been serving as accompanist for Rhys Morgan, the Welsh tenor. Miss Schmidt was a piano student of Silvio Risegari before going east.

Archie Ruggles, tenor, who won a scholarship in the Eastman School, has returned for a short time and reports several flattering engagements for the coming season. Mr. Ruggles will continue his work at Rochester with Rosing.

Vivian Strong Hart, coloratura soprano, who has received her entire training with her mother, Kuria Strong, of this city, gave several informal recitals here recently. She has been engaged by the Los Angeles Civic Opera Company for several important roles.

Katherine Wade Smith, Chicago violinist, who received her early training under the guidance of Mme. Davenport-Engberg, is spending a few weeks here, visiting parents and friends. She also has numerous engagements for the coming season.

An interesting program was recently given at Washington Hall by two Danish singers, Per Bjorn and Ingvar Nelson, who have been touring the United States for some time, singing under the auspices of Danish organizations. Both are from the Royal Opera at Copenhagen and have been sent to this country by the Danish Government to further the Danish art.

Cecile Baron, pianist and teacher, has just returned from a trip to New York, where she has been studying, and has reopened her studios in the Montelius Building.

E. H. Worth, vocal instructor, who has spent the summer studying in Chicago and New York, has returned and announced the reopening of his vocal studios in the Peoples Bank Building.

Marjorie Miller presented several of her pupils in recital recently. These young violinists acquitted themselves in a creditable manner.

Under the direction of Mrs. F. E. Palmerton and Mrs. L. S. Mendel, two new artist courses are promised Seattle for the coming 1924-25 season. The artists engaged for the first course are Louis Kreider, baritone; Edna Swanson Ver Haar, contralto, and Emil Telmanyi, violinist. The artists for the second course have not been announced.

Two new musical clubs have been formed during the past month, adding to the already numerous organizations of the kind now functioning here. The Orpheons, a choral society under the direction of Edwin Fairburn, and the Thursday Musical Club, which will devote its time to the study of various phases of music and lectures.

Maurice Le Plat, violinist; Walter Nash, cellist, and John Hopper, pianist, have given two recitals at the Bellingham Normal School in Bellingham during the past month. The Spargur String Quartet has also been engaged for several concerts there.

J. H.

## PORTLAND, ORE., ITEMS

Portland, Ore., August 26.—Prospects are bright for another brilliant season. The Elwyn Concert Bureau, H. M. McFadden, manager, will present Mario Chamlee, Cecilia Hansen, Isa Kremer, Maria Ivogun, Albert Spalding, Roland Hayes, San Carlo Grand Opera Company, Dohnanyi, Mabel Garrison, Reinold Werrenrath and other attractions.

The Portland Music Bureau, Lee C. H. Orbach, manager, has booked the following artists: Irene Pavloska, Louis Kreidler, Edna Swanson Ver Haar, Vera Poppe, Emil Telmanyi, Raymond Koch, Margery Maxwell and Jan Chiappuso.

Nikola Zan, New York baritone, recently gave a delightful recital at Turu Verein Hall, singing French, German, Italian, Serbian, Dalmatian, Slav and Croatian folk songs. Margaret Notz furnished the accompaniments. Mr. Zan appeared under the auspices of the United Croatian Societies of Portland.

Teachers from all parts of the Pacific Northwest are coming to Portland to study with Yeatman Griffith, New York vocal pedagogue.

Frida Stjerna, soprano, of New York and Boston, is a newcomer.

H. Goodell Boucher, tenor, has been appointed head of the vocal department of the Ellison-White Conservatory of Music, David Campbell, director.

Kate Dell Marden, local exponent of the Dunning System of Improved Music Study, is doing special work with Carrie Louise Dunning, New York.

J. R. O.

## St. Louis Praises Knoch's Conducting

It was Ernest Knoch, the well known conductor, who was the guiding hand in the great outdoor production of Carmen at St. Louis recently. The tremendous success of the affair speaks for itself. And here is what the St. Louis critics had to say about his work: Richard Spamer wrote in the Globe-Democrat: "Comes now the chance to say a word—there will be other words to say before the current week is over—of the dirigental magician and prime baton-wielder, Ernest Knoch, who, like the classic Lars Porsona of Clusium, is not only overlooking but intimately directing all this harmonic and melodious turmoil. It is often said about conductors that they have authority. Ernest Knoch has more. He has the deepest possible understanding of the task in hand as such, and a knowledge of the ability of the individual members of his great cast that is almost uncanny. To see him lead the opera, keeping en rapport all the lyric and histrionic passages, great and small, in that superb organization, is truly part of a liberal education. His own men praised him during the intermissions, were loud in their praise of one who teaches them things about the vocation that they never knew could be learned." Richard L. Stokes said in the Post-Dispatch: "The four acts were sped along with exhilarating verve, thanks largely to the fiery baton of Maestro Ernest Knoch. All is said when one declares that this physical replica of Richard Wagner is an operatic conductor of the first rank. Orchestra, prin-

cipals, chorus and audience rose irresistibly to the inspiration of this high talent."



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

## HOMES OF GREAT COMPOSERS.

"Can you provide me with this information? What homes of the great composers are at the present time open to visitors in Berlin, Dresden, Leipzig, Munich, Vienna, Paris and London? Next season I am to conduct a music lovers' tour and the printing announcements will be prepared in September."

The Beethoven house at Bonn and the Mozart house at Salzburg are the only two permanent memorials in memory of dead composers in the form of a museum. Of course, in the other cities which you mention there are various tablets, monuments, etc., dedicated to the famous composers who have passed on, but as far as the Bureau knows, houses where they may have lived are not open to inspection. Visitors are, as a rule, admitted to Verdi's home at Busseto, Italy, where his reception room and workroom are preserved exactly as he left them, but this little town is far off the beaten trail.

## VOICE CULTURE

"Please let me know if there exists in the United States a periodical for voice culture like Die Stimme, Berlin."

There is no such periodical published in the United States.

## COPYRIGHT

"I would very much appreciate it if you would give me the following information. How could I proceed in order to have full protection for a copyright for a light opera in three acts, words and music written by me?"

Write to the Library of Congress for a book on Copyright Laws which will be sent to you gratuitously. You will find all the rules and laws for obtaining a copyright for opera or any piece of music, that will protect your composition. There is of course a fee for copyrighting, but a small one.

## Albert Ruff to Return October 1

The Los Angeles master class of Albert Ruff, the well known voice teacher, far exceeded all his expectations this past summer. Before the six weeks' session ended he was giving over sixty lessons a week, and found it necessary to extend his time three weeks longer than he had contracted for. Besides teaching, he gave eight lectures, three of which took place at the University of California and were highly appreciated, as was evidenced by the large audiences attending.

Mr. Ruff writes that he has found the interest in his special line—the restoration to condition of throats injured through vocal excesses or mistakes—becoming more keen all the time and that he has been reengaged for a two months' class next summer, when he expects his time to be completely filled from the beginning.

One of Mr. Ruff's pupils, Marjorie Dodge, was soloist with the Los Angeles Symphony Orchestra under the direction of Alfred Hertz at the Hollywood Bowl and was most successful. After a few weeks' vacation Mr. Ruff will return to New York and reopen his studios October 1.

## J. Fischer &amp; Bro. to Publish Carnevali Song

Vito Carnevali, known to many concert goers throughout the country as the accompanist for Gigli, the distinguished Metropolitan tenor, and to others and also as assistant organist to Pietro A. Yon, at St. Francis Xavier's Church, New York, will soon make his American debut as a composer. Mr. Carnevali recently placed with J. Fischer & Bro., New York, the manuscripts of several important compositions, both secular and sacred, and among which is the song, Vieni amore con me (Come, love, with me), dedicated to Gigli, who will add this new and attractive number to his programs this season.

## Grace Hofheimer in New Studio

Grace Hofheimer, well known New York pianist and teacher, who for a number of years occupied a studio in Steinway Hall, has found it necessary to move to a larger and more central location at Hotel Wellington, Seventh Avenue and 56th Street. Miss Hofheimer, who enjoys a big following in the metropolis, has opened her fall season with an enrollment far in excess of any previous season. She contemplates giving a series of students' recitals.

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The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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## VIOLINS NEW AND OLD

(Continued from page 6)

which would require about fifty coats to give the violin the required shade, taking a dog's age to dry in the hottest summer, and leaving a covering as thick as shoe leather on the instrument. No, the old masters took the much simpler method of dissolving their color gums in alcohol, or spirits of wine, as they called it then. Alcohol dissolves the gums perfectly, producing a rich mixture which dries quickly, and produces a transparent gloss which time and use will polish into the resplendent colors of a Stradivarius at its best.

The expression "Cremona varnish" is therefore wrong. It should be called "varnishes," seeing that the so-called Cremona varnish consists of a resinous oil varnish covered with a spirit varnish containing color.

For weeks I was baffled when I tried to lay a coat of the spirit varnish on top of the resinous oil varnish. I could not prevent the spirit varnish from drying in streaks and threads. It would not adhere. It acted in fact like two heterogeneous varnishes might be expected to act towards each other. I kept in mind, however, that the Cremona makers were not chemists, but artisans living in a small town many years ago. They would naturally use the simplest methods and the most convenient materials. Therefore I gave my resinous oil varnish a coat of hot glue. When it was dry I had no trouble whatever in laying on a perfectly smooth and even coating of spirit varnish containing any color I desired.

With a wad of cotton wool, a little olive oil, and a pinch of oxide of tin, otherwise "putty powder," I polished this spirit varnish to an ivory smoothness, and rubbed off in several places the colored spirit varnish, leaving the resinous oil varnish bare, after the manner of old violins which have been played on for a century.

Whenever I read about the marvelous and mysterious varnish of the dear, dead, masters of Cremona I think of those peculiar little porcelain pots found in the tombs of Egypt. For years the world was taught, probably by a juiceless Egyptologist with a bald head, horn spectacles, and a flowing beard, that those pots were for holding the tears of the weeping women worshipping in the temples. Alas! Those pots contained the rouge for the lips and faces of the frivolous girls, bless them!

Before beginning to make up a supply of Cremona varnishes, however, the amateur Stradivarius will do well to find out what the material was like which the original Stradivarius used. Linseed oil, for instance, is not the same today as it used to be. Not long ago I read a book by a French author who said that the reason why English varnish was better than French varnish was that the English manufacturers prepared their linseed oil in a cruder and more old-fashioned way. I thereupon looked into this matter of linseed oil and found that the preparation in use three hundred years ago was not the clear, bleached, limpid oil we employ for fine work today, but was a thick, dark brown, extremely sticky, evil smelling mess, pressed from seeds which had not been steamed. The varnish maker who goes to the expense of getting Windsor & Newton's fine linseed oil for artists will surely be disappointed in the violin varnish he makes from it.

I believe it is generally understood that shellac entered into no preparation of Cremona varnish. In fact, it was the discovery of this gum, so useful, cheap, and easy to use, which caused the more troublesome varnishes, which were used by cabinet makers and carpenters as well as violin makers, to be neglected and subsequently forgotten.

There are many good varnishes for the violin made today, but they are not all equally beautiful to look at. If all the violinists in the world were blind, the task of the varnish maker would be lightened. All he would have to do would be to produce a mixture which preserved the wood, which all good varnishes do. An unvarnished violin soon loses its tone, no matter how carefully it is treated. It should have an oil varnish in its pores. But the principal reason why so many otherwise good varnishes are unattractive to the eye is that the varnish maker tried to put on his color with an oil varnish instead of in a spirit varnish.

No varnish, Cremona or otherwise, will put tone into a violin that does not vibrate properly. And if a violin vibrates properly it does not require a Cremona varnish to sound musical. What, then, is the secret of vibration? Can any violin be made to vibrate properly? I reply that many bad violins can be made to vibrate musically if there is sufficient wood in them to allow the adjuster to cut away certain thick places which prevent the table from vibrating freely. Violins which are too thin, as most of the old instruments are, require new wood glued to certain areas to increase the weight of the vibrating table. No one, however, can answer for the result. Sometimes the tone is superb, and sometimes only passable.

Imagine the floor of a room with a trapdoor in the center of it. This door has hinges on one side of it, but is free to rise and fall on the other side. This trapdoor represents the oblong area in the top side of a violin. The F holes separate it from the rest of the violin top, and the soundpost under the right foot of the bridge acts as the hinge which holds one side of the trapdoor fixed to the rest of the floor, but leaves the other side free. This area may be of considerable thickness and weight, but the wood around the outside of the F holes requires to be thinner. These thicknesses are all known and scientifically measured with a precision which the old masters never knew. The precision, however, is not as important as the principles, and these are what the Cremona masters understood. If this vibrating area is too thin the resulting tone will be weak. If it is so thick that it cannot vibrate, the tone will of course be worthless. If the area itself is perfectly right, but is so rigidly held by too much wood all around it, the tone again will be dull and lifeless.

When the vibrating area on the top of the violin is satisfactory and the soundpost is of exactly the right length and in the correct place to allow the freest vibration, attention must then be given to the bridge.

Pick up a violin bridge with the feet of the bridge on the two thumbs, and with the first fingers on the two outside ends of the top where the strings go. By pressing together the finger and thumb first of one hand and then of the other the violin bridge can be made to sway to and fro like a pair of scales. With a little practice the adjuster learns how stiff the bridge should be and how much wood to cut

away to make the bridge sufficiently elastic. If the bridge is too stiff the tone of the violin will be killed, no matter how correctly adjusted all the other parts are. And of course it is possible to have the bridge too thin and too light. Every violin must be fitted with its own bridge.

No matter how carefully the soundpost is fitted and the bridge adjusted, the tone of the violin will not be at its best, or anywhere near its best, if the strings are too thick or too thin. Strings that are too thick, and which require a high tension to pull them up to pitch, make the violin too rigid, so that it cannot vibrate freely. If the strings are too light there is consequently not enough pull on the strings to put the spring into the top of the violin. It remains limp and lifeless and the tone is flabby.

If all the adjustments can be made at the very beginning of its career the violin will have a fine tone from the start. It will very soon be vibrating at its best. But if one or more of the adjustments are not quite right, the instrument will take a long time to vibrate well enough to be musical. In the course of time one thing after another gets put right or nearly right, and the owner of the instrument that has taken years and years to get properly adjusted usually believes that it is age which has given it its tone. I say that age would have given it very little if it had not got adjusted little by little, and I say, moreover, that the good tone would have been in the brand new instrument if it had been perfectly adjusted in the beginning. And I also repeat my assertion that any of at least a dozen good modern varnishes would have answered just as well as the best of the Cremona varnishes, if tone alone is considered.

No modern varnish can look as well as a varnish which has been polished by innumerable hands for two hundred years. All that we can be sure of is that the varnish we lay on today looks as well as the varnish of Cremona looked when it left the workshop of the old masters and began its long and distinguished career on a musical instrument and a work of art.

Still, the world will continue to be hypnotized by old instruments because it likes to be hypnotized. Dealers will continue to point out the beauty of the scroll, the exquisite purfling, the masterly handling of the bouts, the extraordinary pattern of the maple and delicate veins of the pine, the golden sunlight in the amber, the blush of the reds, and the inexpressible richness of the oranges and ambers, the depth and fire in the marvelous Cremona varnish, the nobility of character in the whole, the inimitable design of the F holes, the unrivalled arching; and every decade the prices will go up. The public is getting educated to the rise of price. The buyer of today needs a shock. He pays \$10,000 now for the same violin that fetched \$2,000 fifty years ago. It might possibly be one of the load old Stradivarius sent to England, and then received back in Italy unsold.

The world likes to be hypnotized. It once was held in awe by the reputation of the Amati family. Nicholas Amati's name was known from one end of Europe to another. Jacob Stainer obtained a hearing for a time. In 1776 an English historian of music wrote: "The violins of Cremona are exceeded only by those of Stainer, a German,



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Later on, Stradivarius got his reputation, but slowly and by degrees. Many years later Paganini came across a violin by Joseph Guarnerius, which he played, and the name of Guarnerius hypnotized the musical world.

Strolling through Paris one day the Belgian violinist De Beriot saw a violin in a curiosity shop which he purchased for fifteen francs, about three dollars at that time. He liked the instrument and used it at all his concerts. Since then the name of Maggini has been held in high esteem because De Beriot hypnotized the world with it.

Novelists are greatly to blame for the romantic nonsense about the violin so popular with the masses. Apparently one of the essential qualifications of a successful novelist is to know nothing about music. No doubt some novelists are more or less musical, but they manage to conceal their knowledge of the art. It may be of interest to them to learn that a violin is not improved by having been played on by a lover who died of a broken heart. It does the fiddle no good to be stained with a few selected drops from the weary heart of the man who shot himself because his best girl went away with a pianist. It gets no added note of pathos merely from having been played softly in the moonlight while she, his heart's delight, dreamed of the days to come and wondered if life was to be ever a downy bed of roses, and existence like an unclouded day of June. It could be played at the funerals of all the Juliets, and Rosalinds, and Cleopatras, and Ophelias, and Mariandas that ever were, and still sound as raucous as a howling cat if the wrong kind of a fiddler got hold of it.

If a poet or novelist mentions music for the violin the name of Stradivarius usually appears.

"'Tis God gives skill, But not without men's hands: He could not make Antonio Stradivari's violins without Antonio."

wrote George Eliot. What would have happened if George Eliot had used the name of Nicholas Amati?

Longfellow goes a little farther and ventures into details:

The instrument on which he played  
Was in Cremona's workshops made,  
By a great master of the past  
Ere yet was lost the art divine;  
Fashioned of maple and of pine,  
That in Tyrol's forests vast  
He rocked and wrestled with the blast;  
Exquisite was it in design,  
Perfect in each minutest part,  
A marvel of the luthier's art,  
And in its hollow chamber, thus,  
The maker from whose hands it came  
Had written his unrivalled name,—  
Antonius Stradivarius.

Longfellow is a famous poet and a wonderfully well informed scholar, no doubt; but he certainly was walking on thin ice when he left the highways of literature for an excursion into the violin world. First, the divine art of making violins is not lost. Secondly, the pine was chosen from the south side of the tree which had the most sunlight and the least chill in winter to toughen it. Wood that had rocked and wrestled in the blast was not the kind the old Cremona makers were supposed to select. That blast business is a touch of the familiar romantic nonsense which so often mars otherwise good articles on the violin. Thirdly, the original label of Stradivarius is not found in his violins today. They are all new labels now, as the old paper labels have long since perished. Perhaps this statement is a little too sweeping. There may be an odd one left, here and there, but in any case the label is no guarantee of the genuineness of the instrument.

Longfellow felt sure that he was safe in using the name of Stradivarius, but any musician knows that the violinist Longfellow is describing could have made just as much effect on his hearers with a violin by Carlo Bergonzi or Sebastian Klotz. These names however, are not enshrined in literature, and the poet would have been in doubt had someone suggested them to him.

All this romantic nonsense is for credulous children and the uneducated public. Composers will have none of it. Mozart's father could not prevent his son from neglecting the violin. "Your violin is hanging neglected on a peg," he wrote in a letter still extant. And Beethoven, like Bach and Handel before him, gave up the stringed instrument for the instruments with keyboards. Mendelssohn, who composed one of the few really great concertos for the violin, was a famous pianist who could not play the violin at all. Brahms was a pianist who had to call to his assistance the great violinist Joachim, when he wrote his concerto for the violin. Beethoven's violin technique appears to be that of a man who neglected his piano a few weeks in order to forget the keyboard. The compositions for the violin which are as perfectly constructed for the technical peculiarities of the violin as the works of Chopin are made for the piano are all by second or third rate composers who were violinists first, and composers a long way afterwards. Paganini, the marvelous violinist, was inferior in every sense as a composer when compared with Liszt, the marvelous pianist. Violinists consequently must play works which are awkwardly fitted to their instruments when they select the greatest compositions for the violin by the great composers. The great composers pay no heed to the enthusiasts who wax eloquent about "the king of instruments," "the most perfect of instruments," the most human of all musical instruments devised by man, "the unrivalled queen of melody," "the expressive instrument without a compeer," and so on, which decorate the pages of magazines and Sunday newspapers. They compose a hundred times as much music for the unromantic piano as for the neglected violin. That is why the programs at violin recitals contain so many old classics with their meager harmonies, or are half filled with transcriptions by modern violinists.

And who would dream of placing Jonas Chickering and Antonius Stradivarius on the same romantic stage, to cover them with shimmering stardust and flood them with fardarting rays of blue and golden light? Who will have the temerity to say that Theodore Steinway and Joseph Guarnerius were thrown into prison for debt and made instruments that were poorly finished during their durance vile?

No! The public which likes to be humbugged to the limits of a Barnum's extravaganzas will swallow everything in the shape of romance and fiction about the great makers of violins, but grows suspicious of any such twaddle about the manufacturers of the instruments for which the great and the little composers alike write by far the greater part of their music.

### Philadelphia Orchestra Announcement

The Philadelphia Orchestra will begin its twenty-fifth season on Friday afternoon and Saturday evening, October 10 and 11, in the Academy of Music, Philadelphia. There will be twenty-nine pairs of concerts in this series, an increase of three over last season. In addition there will be eight Monday evening concerts, arranged for the accommodation of those who cannot get seats for the larger series. These eight concerts, representing the choicest programs of the entire season, will be given by the full orchestra of 108 men and will be conducted by Mr. Stokowski. He will also direct the children's concerts, on four Wednesday and Thursday afternoons, in the Academy of Music. It is expected that, in cooperation with the board of education, three concerts will be given exclusively for public school pupils. Philadelphia Forum members will hear the orchestra on three different occasions during the season.

The eighty concerts planned for this city represent four-fifths of the schedule for the entire season. The management of the orchestra reports that with the exception of the amphitheater, for which the tickets are sold singly, the eighty concerts are completely subscribed for the season.

Except during his midwinter vacation, which covers a period of three weeks, the concerts will be under the direction of Leopold Stokowski, who is entering on his thirteenth year as conductor.

One hundred and eight musicians of the highest artistic attainments will comprise the personnel. Only one change has been made among the "first men," Daniel Bonade occupying the first clarinet desk in the place of Rufus Arey, who resigned. Thaddeus Rich will take up his duties as concertmaster and assistant conductor for the eighteenth year. David Dubinsky, leader of the second violins, has been with the orchestra since the beginning. Romain Verney, has been chief of the viola section since 1920, the same year that Michel Penha became first cello. The leader of the double basses, Anton Torello, joined the orchestra in 1914, and the following season Marcel Tabuteau took over the duties of first oboe and Gardell Simons became first trombone. Anton Horner has a record of twenty-three years in the position of first horn.

Up to the present the list of soloists includes Nicolas Medtner, composer-pianist, who will make his American debut in Philadelphia; Michel Penha, the orchestra's own first cellist; Leo Ornstein, in his new piano concerto; Wanda Landowska, pianist and harpsichordist; Michael Press, violinist; Carl Flesch, violinist; Olga Samaroff, pianist, with Thaddeus Rich, guest conductor; Paul Kochanski, violinist; Thaddeus Rich, violinist; Alfred Cortot, pianist; Guy Maier and Lee Pattison, pianists; and Horace Alwyne, pianist.

As for the programs, Mr. Stokowski states that he has a number of "surprises" in store. "Mozart, Beethoven,

Wagner, Brahms, Tchaikowsky—the classics, modern and ancient—will always figure on my programs," he said, "and in addition I plan to present the best in modern musical literature from all countries."

### Raisa and Rimini to Give New York Recital

Rosa Raisa, soprano of the Chicago Opera, and her husband, Giacomo Rimini, will sail from Naples, Italy, on the Conte Rosso on September 30, arriving in New York on October 9.

Their first concert will be in Brooklyn on October 15. Then will follow a recital at Carnegie Hall, Saturday evening, October 18, under the auspices of the Bialystoker Center and Bikur Cholim Association. On October 19 they will be heard in Paterson, N. J. They will leave immediately after the Paterson concert for a concert tour in the middle west, returning to Chicago November 1 to commence rehearsals with the Chicago Civic Opera. Mme. Raisa is scheduled to open the Chicago Opera season in Gioconda on November 5.

### Bruce Simonds Popular in Cleveland

When Bruce Simonds, brilliant American pianist, appears this season at the Cleveland Museum of Art, it will be his third engagement there in as many years. Mr. Simonds possesses not only fluent technique but expresses himself with undeniable conviction, reflecting both a fine natural ability and the guiding influence of Vincent d'Indy, with whom he studied in Paris, and Matthay, the celebrated English teacher. During the coming season Mr. Simonds will give a number of concerts, and his appearances will be eagerly awaited by a host of admirers.

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Tel. Longacre 8838**THE BETHLEHEM BACH CHOIR**

(Continued from page 13)

changes the tempo to suit the whim of the moment. The success of the choir lies in its quick response to his varying moods. He throws himself body and soul into the music, and plays upon the choir with the exactitude of a skilled musician playing upon a well-tuned instrument. His physical and soul exertions usually leave him limp after a festival is over. Before and after each session of a festival, he stands at the door and greets the singers personally, or congratulates them upon their work. He is known to every one as a personal friend. The members of the choir have been called "Wolfe Worshipers."

Perhaps the best description of the spirit of the singing of the Mass comes from the pen of Fullerton L. Waldo, of the Philadelphia Public Ledger. Mr. Waldo says: "It was a remarkable performance of nine works of Bach—eight of them probably for the first time in America—that took pilgrims of music from twenty-seven States to the green hills of Bethlehem on Friday and Saturday of last week. So beautiful and so inspiring was this memorable production that any one who was present is inclined to seek for reasons deeper than any superficial circumstance for the thrilling reaction of the music upon an intent and sophisticated audience. The result far transcended anything that singers can achieve whose purpose is merely fashionable and decorative. The Bach Choir, under Dr. Wolfe, while it sings, is a group of hypnotized fanatics who are willing to sing their lives away, their voices raw, their very souls out of their bodies for the sake of the music that they love better than meal times or sleep or social engagements."

"In a few hours one heard the fruition of nearly a year of travail on the part of all concerned. When the work of preparation is fully under way, the weekly rehearsals are superseded by drill twice or thrice, or at least six times a week, till each singer knows the score by heart, and the music pursues every waking hour of employment and follows the night-time into dreamland. . . . The more important part of the work of the Bach Choir is off the scene. It is the rehearsal that enters the lives of several hundred homes, with blessed and far-reaching influence. 'The music in my heart I bore long after it was heard no more,' is the thought, whether expressed or not, of those to whom Bach is only the other name for a kind of passionate religion with its own disciples and ministrants set apart for the office of spreading a gospel to a world that knows not the spirit nor the letter of the greatest music born of the mind of man. To Dr. Wolfe and those with him a debt is owed that is greater than the mere patronage at two days of performance can discharge; for to sing Bach is to live Bach, and there shines over Bethlehem with its grimy, murky mills, whence so many of its singers come, the lustrous and resplendent star of an idealism not to be quenched without a grievous loss to all America."

**STILL AMBITIOUS.**

The Choir has not as yet reached the ideal Dr. Wolfe has set for it. This accounts for the rigorous rehearsals required, and the triumphant successes the Choir has achieved. There is no applause at the festivals, and, therefore, no bowing of the leader to the audience, which would detract from the purpose of the festivals. At one of the festivals, Dr. Wolfe left the desk during the singing of a difficult selection, and the Choir finished it, although they did not know that the leader was going to do so, and the audience burst into spontaneous applause.

The Philadelphia Orchestra has furnished the orchestral accompaniments for some years, and has added to the effectiveness of the festivals. One pleasing feature of the festivals is the singing of the chorales in which the audience participates most heartily. The Choir has visited New York City four times, and assisted at concerts given by the Philharmonic Society of New York. It received splendid ovations and gratifying criticisms. These visits were made possible by the generosity of Mr. Schwab, who defrayed all the expenses involved.

**HOW THE CHOIR ORIGINATED.**

Such music as the Bach Choir furnishes may be said to be indigenous to Bethlehem. The foundation of Bach's music is the chorales, which were imported by the Moravians when they settled at Bethlehem in the year 1741. In 1742 a notable Singstunde was held under the leadership of Count Zinzendorf, when eighty persons were present. The Moravians are descended from the Unitas Fratrum of Bohemia and Moravia, and were Protestants long before the great Reformation led by Martin Luther. They published the first Protestant hymn book in 1505. Church music had an important place with them, and instrumental accompaniments were used very largely by them in America in the days when the Puritans tabooed their use. The record of the instruments played in the house of God on Christmas Day, 1743, for the first time in Bethlehem, included the violin, viola da braccio, viola da gamba, flutes and French horns. Trombones were brought to Bethlehem from Europe in 1754. They were used in the Easter sunrise services thereafter, and on other occasions. The sunrise Easter services were first held in Bethlehem in the cemetery in 1744, and have been continued since, weather permitting. These services attract thousands of persons, many of whom come from a distance to be present on these occasions. Very impressive they are in the morning dawn, when the sun is beginning to peep above the horizon.

**THE TROMBONES SAVED THE COLONY.**

The Trombone Choir is requisitioned for love feasts, Holy Communion seasons, the passing away of members of the church, and funerals. On most of these occasions the Choir plays in the tower of the old church. Traditions says that the trombones saved the colony from a planned attack of the Indians one night in 1755. Their sound was mistaken by the Indians for a warning by the Great Spirit to the colonists, and the Indians, afraid, slunk back into the forest. Polyglot singing was a characteristic of early church music in Bethlehem. It is recorded that at a love feast in 1745, the tune, In Dulce Jubilo, was sung in thirteen languages, accompanied by wind and string instruments. The Bethlehem Collegium Musicum was organized of vocalists and instrumentalists in 1744, and rendered splendid service for years. Music formed part of the entertainment provided for celebrities who visited the colony. Benjamin Franklin tells of a visit to Bethlehem in 1756, when he was entertained with "good music, the organ being accompanied

with violins, hautboys, flutes, clarinets." He calls it "very fine music." George and Martha Washington and others spoke of the fine musical program provided for their entertainment.

Music has always entered largely into the education of the boys and girls of the community. The first boarding school for girls in America, which has since become the Moravian Seminary and College for Women, was established at Bethlehem. Music has always formed a prominent part of its curriculum. In the chapel of the college the Bach Choir rehearses. Prior to the erection of the Moravian Church building, in which the early Bach Festivals were held, in 1806, the choirs of men and women were separate. But since 1806 the choirs have sung together, and choral music by mixed voices has been in vogue.

**WAS IT PROPER?**

In keeping with the temper and times in Bethlehem society, religious music predominated. A humorous incident reveals the attitude of the clergy especially to any other than religious music.

"On the evening before an important service," says Prof. Raymond Walters, in "The Bethlehem Bach Choir," from

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which the facts of the choir have been culled, "a young clergyman heard the instrumental performers amusing themselves in their lodging with music of a lively character. While dining next day, he asked one of the performers, 'Do you use the same instrument in church to play sacred music which you used last night?'"

"Yes, we use the same," was the reply.  
"Turning to the elderly clergyman, the young man asked, 'What do you think, brother, is it proper to do so?'"  
"To which the elder responded, 'Will you use the same mouth to preach with today which you now use in eating sausage?'"

Interest in the Collegium Musicum having waned, the Philharmonic Society was formed in 1820, and was active until the early eighties, when it was supplanted by the Bethlehem Choral Union, under the leadership of Dr. Wolle. It, in turn, was supplanted by the Bach Choir.

Prof. Walters states: "It should be said of Bethlehem's population today, only about five per cent. are Moravians. In its beginning, when the membership was about eighty, the Bach Choir was composed largely of singers of the Moravian Church. Moravians continue to be well represented in the Choir today, although in actual numbers several other religious denominations exceed them. The homes of eighty per cent. of the singers are in Bethlehem, with the remainder in adjacent towns and cities. It is typically a community chorus."

The objects of the Choir are: "The study and the performance of the choral and other music of John Sebastian Bach or other composers, and to establish in other cities and towns in the country auxiliary Bach Choir Societies, in order to spread understanding and appreciation of Bach."

**Van Sweringen Scores in First Season**  
Vanette Van Sweringen, soprano, has been busy preparing programs for the coming season's appearances, which will include a second Canadian tour this fall.

Miss Van Sweringen's first season, just completed, was attended by great success. Besides an extended tour through



VANETTE VAN SWERINGEN

Eastern Canada, she appeared in Newark, Norristown, Dover, Lyndhurst and Boonton, N. J. She was heard on two Sunday evenings with the Steel Pier Orchestra in Atlantic City, presenting at one appearance a group of Spanish songs in which she was especially well received. She also was soloist at a Manhattan Opera Company concert at the Brooklyn Academy of Music and appeared on a special program at Chatham, Canada, with Maria Carreras. In addition to the foregoing concerts, there were many appearances at clubs and schools in her unique Spanish programs. The soprano also engaged in activities of the Wheatcroft Opera Guild.

Miss Van Sweringen presents her Spanish programs under the management of Ernest Briggs, Inc.

**Parish Williams in First Recital Here**  
Parish Williams, baritone, will give his first New York recital of the season in Aeolian Hall on the afternoon of October 16. He will then go on a concert tour, giving recitals in Boston, Chicago, and in many cities through the Middle West and on the Pacific Coast.

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### May Peterson Sings for American Legion

On August 19, at the Texas State American Legion Convention, at Brownwood, Tex., May Peterson sang before 5,000 boys at the Soldiers' and Sailors' Auditorium. The program follows: From the Land of the Sky Blue Water, Cadman; Le Coeur de Ma Vie, Dalcroze; Norwegian Echo Song, Thrane; Songs My Mother Taught Me, Dvorak; Oh, Whistle and I'll Come to You, My Lad, Old Scotch; Mighty Lak' a Rose, Nevin (repeated); Little David, Play on Your Harp, Grant-Schaefer. The encores were: Cuckoo Clock (Grant-Schaefer), Carry Me Back to Old Virginny, Last Rose of Summer, Comin' Through the Rye, and Dixie. After Dixie the audience went wild with enthusiasm, throwing hats in the air and yelling.

According to the Bulletin: "Mrs. Thompson sang two songs on Tuesday morning at the opening of the convention session, in addition to the duet with Mme. Schumann-Heink, and so completely won the hearts of the convention visitors that she was importuned by both Legion visitors and Brownwood people to give a concert on Tuesday evening, and gracefully yielded to these requests. May Peterson-Thompson has a voice of rare beauty and charm, and when she sang here several years ago won her way into the hearts of the music lovers in this section, all of whom were delighted to know that again she would be in Brownwood. Never has a singer received such favor and never has one proved more charming in every way than Mrs. Thompson. In her wonderfully sweet brilliant voice she gave Carry Me Back to Old Virginny, Cuckoo Clock, and in the finale took the house down with Dixie, with other selections that made a direct appeal to the hearts of her hearers. Brownwood people as well as the Legionnaires thank both May Peterson-Thompson and Mme. Schumann-Heink for the pleasure of having them complement the convention as well as the town with these excellent concerts, as well as to lend their charming presence to the convention."

Katherine Hoffman was the sympathetic accompanist.

Of another appearance for the Legion, the Dallas Morning News said: "Prior to Colonel Owsley's address May Peterson-Thompson, wife of Ernest Thompson, of Amarillo, and formerly of the Metropolitan Grand Opera Company, New York, sang Carry Me Back to Old Virginny and Comin' Through the Rye. She was accorded a tremendous ovation. Before she sang she asked the convention to join her in singing America as an expression of apprecia-

tion to Mme. Schumann-Heink and her accompanist, Katherine Hoffman, who entertained the convention the opening day and both of whom were on the platform. The delegates acceded with enthusiasm. Mrs. Thompson was dubbed "our little sister" by Commander Sherwood, who on the previous day presented Schumann-Heink as "Mother." Just prior to the close of the morning session Mrs. Thompson and Mme. Schumann-Heink sang 'Way Down Upon the Swannee River together. An outburst of applause brought a repetition of the song. Mme. Schumann-Heink spoke briefly, urging the Legion members to heed the plea of Colonel Owsley to make the Texas department 20,000 strong again."

### Facts About Luigi Pasinati

Luigi Pasinati, the Italian tenor, who has been engaged as Don Jose for Geraldine Farrar's Carmen company, had only been in this country two weeks when this engagement was secured. He had previously made a two and a half years' tour of Australia, India, New Zealand, etc., both in opera and concert.

As a boy, Pasinati studied to become a lawyer, but when he met the well known singer, Regina Pinkert, it was on her advice that he went to Rome to study voice. There he entered the St. Cecilia Conservatory, working under Cotti. During that time he appeared in many concerts in Rome. Shortly after, he entered the International Competition at Parma, conducted by Campanini and given under the patronage of Edith Rockefeller McCormick, of which he was one of the prize winners. Gigli, of the Metropolitan Opera Company, was another prize winner. That was early in 1914. When the war broke out, he enlisted and served six and a half years, entering service as a corporal and finishing with the rank of captain, a commission he held for two years.

He returned to Rome after military duties were over and again sang in concert and oratorio at Augusteo. Then he appeared in opera in the principal cities, such as Rome, Milan, Naples, Turin, in Rigoletto, Traviata, Lucia, Rossini's Moses, Tosca, Butterfly, Carmen, Andre Chenier, Boheme, etc. Following this he went to Australia for over two years, where he was very popular.

It was through the aid of Gennaro Curci, who was a fellow student at the St. Cecilia Conservatory about the same time, that Pasinati sang for Miss Farrar and was immediately engaged for her company. He is the possessor of a voice of natural beauty and he will undoubtedly enjoy success in this country too.

### John J. McClellan at Work Again

Prof. John J. McClellan, Salt Lake City, organist of national reputation, who since October 1 of last year had been compelled to lay aside his professional work as organist, teacher of piano and voice, and accompanist, and had gone to California to regain his health, returned recently from the Pacific Coast, accompanied by Mrs. McClellan. He intends to take a few days' rest at his old home in Payson, Utah, a brief trip into the mountains, and then to resume his work at the L. D. S. School of Music (Salt Lake City) and the Tabernacle organ. He occupied the position of Tabernacle organist for twenty-eight years.

### CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Society of American Musicians—Contest in piano, voice, violin, cello and woodwind instruments; winners to appear as soloists with Chicago Symphony Orchestra; contest closes October 25. For rules and compositions to be used write Edwin J. Gemmer, secretary and treasurer, 917 Kimball Hall, Chicago, Ill.

Guilmant Organ School—Four free scholarships for organ students. Open to young men and women eighteen years of age. Contest held October 3. Applications must be sent before October 1 to Dr. Wm. C. Carl 17 E. 11 Street, New York City.

Berkshire Music Colony, Inc.—\$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

B. Schott's Söhne—3,000 Goldmarks (about \$750) for the first, and 1,500 Goldmarks for the second and third best concerto for one or more solo instruments and chamber orchestra. Unpublished scores must be signed with nom de plume and sent before December 1 to B. Schott's Söhne, publishers, London, England.

The Chicago North Shore Festival Association—\$1,000 for the best work for orchestra submitted, the winning composition to be played at the final concert of the 1925 North Shore Music Festival. Contest ends January 1, 1925. Compositions should be sent to Carl D. Kinsey, 64 East Van Buren Street, Chicago, Ill.

Alvieni University School of Arts—\$3,000 in scholarships offered for light and grand opera and vocal training. Tests every Tuesday. Applicants communicate with Signor Nicolini, Secretary, Department of Opera, Alvieni University School of Arts, 43 West 72nd Street, New York.

Alvieni University School of Arts—\$800 in scholarships in Dalcroze Eurythmics. Apply in person or by mail to the Secretary of Dalcroze Eurythmics Department, 43 West 72nd Street, New York.

Master Institute of United Arts—Free and partial scholarships. For further information apply 310 Riverside Drive, New York City, N. Y.

Joseph Pulitzer Scholarship—\$1,500 scholarship, for best composition in extended and serious form, offered American student of music deemed most deserving to study in Europe. Manuscripts should be sent, before February 1, to New England Conservatory of Music, Huntington Avenue and Gainsborough Street, Boston, Mass.

Lyric Male Chorus of Milwaukee—\$100 and \$50 prizes offered American citizen for best musical setting to Kipling's poem, Where Earth's Last Picture Is Painted. Contest closes January 1. For further information address A. J. Van Dyke, 253 Plankinton Arcade, Milwaukee, Wis.

The time for submitting scores for the \$1,000 prize offered by W. A. Clark, Jr., of Los Angeles for the best symphony or symphonic poem by an American composer has been extended to May 1, 1925. Address communications to W. A. Clark, Jr., 2205 W. Adams Street, Los Angeles, Cal.

### Janssen's New Composition a Success

Itching Fingers is the descriptive title of a new composition by Werner Janssen, the young composer. This piece was played for the first time by the Strand Theater Orchestra, New York, as part of last week's program. Here on the opening night, when Mr. Janssen conducted, the piece was received with such enthusiasm that, contrary to the theater's custom, it had to be repeated. Meanwhile John Philip Sousa has been honoring the young composer by featuring his compositions in his band concerts at the Willow Grove Park, in Philadelphia. Of these played by this famous band, Ragamuffin seems to arouse most interest.

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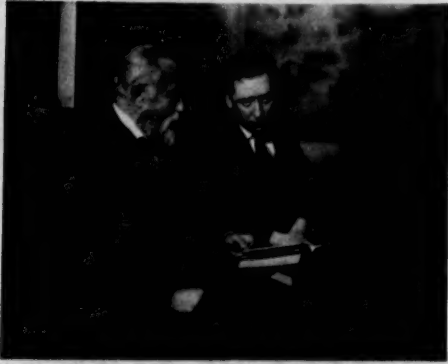
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## MICHEL SCIAPIRO, ASSOCIATE OF SEVCIK, DISCUSSES VIOLIN STUDY

"Many inquiries come to me regarding the Sevcik Method, op. 11. Eager students write from all parts of the country, asking how to become masters of the violin. A number want to know whether playing with feeling will excuse their technical deficiencies. I tell them it will not. Because really to be able to express one's innermost feeling, it is necessary to have a command of the fingerboard that can be depended on. Others tell me they have practised op. 11, but have found it uninteresting, and the results not



Mishkin photo  
MICHEL SCIAPIRO,  
the violinist, with his master, Ottokar Sevcik, whose  
assistant he is.

as gratifying as they expected. This, to my mind, is entirely due to approaching the subject from a wrong angle.

"Whether exercises are dry or not is entirely dependent upon the state of mind of the student. When one is learning, for instance, the glorious Brahms concerto, or another great work, it is necessary to repeat passages many hundred times, and such work can easily become dull, if one allows it. There is no doubt that the Sevcik method properly practised—I should like to emphasize the 'properly'—gives one a more thorough command of violin technique than most of the best methods combined. Notes alone do not make technique; real technique, like tone, must pulsate with life. Such results, however, can only be brought about by clearly instructing the embryo artist how to work.

"Temperamental peculiarities in pupils have always interested me. I remember a young lady playing a concerto at one of her lessons, and doing it remarkably well until she came to a certain part of the work, which she played badly, apparently for no reason. I asked her to repeat that part again and again, yet she played it worse each time. I knew it could not be because of lack of technique, or tone; she had both in a marked degree. I asked her to go right on

and conclude the concerto, after which I spoke to her on various subjects which had no bearing on music, interested her, and so diverted the young lady's mind from her aggravation, thus calming her. As Miss Z. was about to leave, I asked her whether she had performed this work in public recently. 'Oh, yes,' said she. I asked, 'Did you stumble in the part that so agitated you today?' 'You see, Mr. Scapiro, at the concert I played splendidly, all but this part, and that worried me terribly. When I got home I immediately started practising on that very part (it was after midnight) and worked until early morning. Then I couldn't sleep. The practising did not help me a bit, and I've played it badly since then.'

"That was just the point, the 'practising didn't help a bit'; it could not under such circumstances.

"Instead of taking no notice of a little slip, this young lady worked and worried herself into a nervous state until it was useless for her to practice. The mere repeating of notes cannot make the artist. It is the teacher's duty to train the student's mind in the right direction, in order to get the best results. Which brings to mind another pupil, a little German princess (they were important in those days), who overheard her mother speaking to me about the difficulties of securing lodgings where one could study undisturbed. The little girl came running into the room saying: 'Mr. S. should secure a suite at the Palast Hotel (a very expensive hotel, and naturally impossible for the average student). He could work without being bothered, and, mother, everyone says one can find calmness of mind there. Isn't calmness nice?'

"Calmness of mind, and how to do what one wants to do, these indeed are good roads to success."

### Fred Patton Re-engaged in Birmingham

Contracts have been signed for a recital by Fred Patton at Birmingham School, Birmingham, Pa., on Thanksgiving evening. This is a re-engagement, for the well liked baritone sang there last year with great success. His popularity with schools and colleges is well known and a large part of his time is taken up singing for them.

### Francis Rogers Opens His Studio

Francis Rogers has returned from a two months' holiday in France, bringing with him much new material for his own and his pupils' repertory. He will resume teaching September 15. His New York song recital will take place in Town Hall, Sunday afternoon, November 16.

### Lydia Cherkassky Teaching in New York

Lydia Cherkassky, mother and teacher of Shura Cherkassky, the well known boy pianist, recently opened a studio in New York. Mme. Cherkassky is a graduate of Petrograd Conservatory and for many years was professor in Odessa Conservatory.

### HOW THEY LOOKED THEN—



GALI DE MAMAY,

the premiere danseuse, who heads her own ballet and has a big school of the dance in Chicago, is here shown at the age of seven years, when she began to learn dancing. The picture was recently received in Chicago from Moscow, sent by her sister, a well known Russian painter, who, with her husband, a Russian engineer, will come to Chicago soon and make their home in that city with their sister and brother-in-law, Thaddeus Loboyko.

### Scholarship Offered to Contralto

The King-Smith Studio-School, a resident school for young women, offers a full scholarship in voice to a contralto between the age of eighteen and twenty-five. Contraltos interested in the scholarship may apply in person or by writing to the director, August King-Smith, 1751 New Hampshire avenue, Washington, D. C.

### Myra Hess Soloist with Boston Orchestra

Another orchestra date for Myra Hess, English pianist, is with the Boston Symphony Orchestra, in Boston, on March 30, 1925.

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## OPINIONS OF THE PRESS

## Germaine Schnitzer

When Germaine Schnitzer played in Seattle, Wash., the Seattle Star headlined its write-up: "Germaine Schnitzer Great Artist" and then commented as follows:

Germaine Schnitzer, young virtuoso, who has received such favorable criticism throughout the country, was heard in recital last night. Her concert was a revelation of pianistic art. Mme. Schnitzer's playing is that of the finished artist in perfect command of her instrument. Her exquisite technique, clear ringing tones, power of expression and interpretation were perfect. She plays with unusual musical understanding, intense feeling and in a dignified, masterly manner.

All of the pieces were given remarkable interpretations and were greeted with the utmost enthusiasm. In response to the insistent applause, Mme. Schnitzer responded with several encores.

## Abby Morrison

Abby Morrison made her operatic debut during the recent performances by the San Carlo Grand Opera Company in Asheville, N. C.,

and that she acquitted herself remarkably well is evident from the attached excerpt from the Asheville Citizen of August 16:

Abby Morrison in Pagliacci made her debut in the part of Nedda. It was an interesting occasion for the audience and should have been for her, because she came through her baptism of fire in a most satisfactory manner. She came well prepared for the ordeal by being apparently thoroughly familiar with her part and had the added advantage of an exceedingly good voice. She reached quite a high artistic altitude in the conclusion of the second act.

## William Gustafson

Following are some press comments on the appearance of William Gustafson in Asheville, N. C., August 11: Much has been said and written in advance about William Gustafson, and the audience was eager to hear and see him. His acting was strikingly done, and his deep, resonant voice lent itself easily to the role. His singing was marked by clarity and brilliance and the audience as a result was enthusiastic in its approval.

He brought recollections of Chaliapin, and would make a splendid Boris.—Asheville Citizen, August 12.

William Gustafson, acquitted himself with distinction in the role of Raymond, as was to be expected from one who has achieved such an enviable reputation. His vibrant voice was displayed to advantage in a short aria in the first act, and in the dramatic announcement of Lucia's mad deed in the third act he demonstrated his splendid ability as an actor. He is an excellent artist and thoroughly justifies the enthusiastic applause which always greets his appearance. Gustafson, whose magnificent physique makes him a striking figure both on and off the stage, has firmly established himself in the affections of Asheville's music loving public. His cordial manner and complete absence of affectation have won him a host of friends.—Asheville Times, August 14.

William Gustafson's powerful voice was heard to excellent advantage and his splendid stage presence made him a command-

ing figure at all times. His voice has the depth and resonance one expects in a bass and the clarity of tone found in a baritone. He is yet a young artist and is destined to go far in his career.—Asheville Times, August 12.

## Beulah Rosine

Beulah Rosine, who has returned from a successful tour, opened her fall season in Brazil, Ind., on August 31. On September 3, she was heard in recital in Michigan City, Ind.

The following few press excerpts attest to her summer's successes:

The Hungarian rhapsodie was beautifully given by Beulah Rosine, cellist.—Zanesville, Ohio, August 2.

Beulah Rosine showed her skill on a cello in a rendition of the difficult Hungarian rhapsodie. She played her encore in a manner which won much applause.—Findlay, Ohio, August 13.

## MUSICAL COMEDY, DRAMA AND MOTION PICTURES

When the American film, The Ten Commandments, began its fourth week in the Grosse Schauspielhaus, according to a cable from Berlin, box seats were selling at \$5, which even exceeds the price of tickets for the Royal Grand Opera. It appears that German producers are getting very much concerned over the popularity of American films, and it is said they will do all in their power to check the invasion.

## THE RIVOLI.

A particularly interesting bill was presented at the Rivoli last week. Those who enjoyed Glenn Hunter in Merton of the Movies on the legitimate stage last year had an opportunity to see him again in the screen version, with Viola Dana. And it was not the disappointment that such adaptations generally prove. On the contrary, there were spots where it gained. For instance, one not knowing the story would view the first bit with an air of disgust, thinking he had to sit through another of those atrociously exaggerated Wild West pictures. But when the scene fades into another showing that all this nonsense was purely the imagination of a movie-struck young man, then one settles down for an evening of real comedy—and gets it. But a movie can not be a movie, it seems, without exaggeration somewhere or other. So this time it is when the soubrette falls in love with the young man who makes himself ridiculous, she joining those who slyly poke fun at him, and who does nothing to arouse her admiration. But the public must be satisfied, so there must be a love story too, though the comedy in itself seemed sufficient.

The Oldstead Home, a burlesque by Josiah Zuro, which preceded the picture, was original and cleverly presented. It was a relief from the conventional, cut and dried diversification of burlesque and was truly amusing, a parody on the movies.

Just a Song at Twilight was sung, with appropriate setting, by Miriam Lax, whose smooth, lovely soprano voice and good diction frequently delight Rivoli patrons, and Adrian da Silva, possessor of an agreeable tenor voice. The de Forest Phonofilm presented Max Rosen, playing Charles G. Dawes' Melodie, which has aroused considerable interest since the Republican vice-presidential candidate's nomination. A selection from Aida, played by the Rivoli Orchestra, Irvin Talbot, conductor, a Pathé comedy and the Rivoli Pictorial completed the bill.

## THE RIALTO.

Of prime importance on the program at the Rialto last week was the presentation of Fred Patton, bass-baritone, in Song of the Timber Trail, a fitting selection as an introduction to a most instructive short motion picture entitled The Log Drivers, which proved a brief history of the newspaper from the time the trees are cut down in the forest until they reach the public in the form of the daily paper. It is said that one hundred members of the New York branch of the Executive Club, an organization of which President Coolidge is an active member, attended one of the showings of this film. But to get back to Mr. Patton, who made his appearance in the garb of a lumberjack and was furnished with an appropriate scenic background. He entered into the character of the song and, needless to say, gave pleasure with his powerful voice of fine quality. Mr. Patton is known throughout the country owing to his many appearances at festivals, in concert and in recital. He also has appeared in opera.

## SUMMY'S CORNER

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(Signed) EMIL OBERHOFFER

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The orchestra, under the alternate direction of Hugo Riesenfeld and Willy Stahl, was heard in the Oberon overture, following which came Riesenfeld's Classical Jazz. Graceful Loreli Kendler, danseuse, was enjoyed in Slipova. The feature picture was Open All Night, which deals with Parisian life and the plot of which revolves around a six-day bicycle race. The program also contained the Rialto Magazine and a comedy.

## THE CAPITOL.

At the Capitol last week one had but to close his eyes and, to the strains of Puccini's beautiful Madame Butterfly melodies, imagine the Metropolitan Opera season had resumed. Capitol audiences have learned to expect much from the orchestra at this theater, and it is rare that they are disappointed. Conductor Mendoza made the most of his opportunities and his men responded to his every wish.

A Danse Japonaise (first time) introduced Doris Niles, assisted by Frank Moulan and the Capitol Male Quartet. To the music of Lincke's The Glow Worm, Mlle. Gambarelli danced delightfully, assisted by the ballet corps. The Capitol Singers, seated about the stage, sang and hummed the popular song during her interpretation. Another ballet number called The Ballet Master, starring Mlle. Gambarelli and Frank Moulan, was well liked by the audience.

A feature of the week's program was H. C. Frommel's playing of Widor's difficult Toccata from his fifth organ symphony, with brass choir. Mr. Frommel's playing was excellent in every respect and with the splendid Capitol organ at his command his rendition was all one could wish for.

The feature picture was Sinners in Silk and proved interesting. Eleanor Boardman is a newcomer of whom the movie world will hear more. The Capitol Magazine and a Post Picture Scenic Study were added showings.

## THE MARK STRAND.

Much interesting music was arranged for the surrounding program of Sinners in Heaven at the Mark Strand last week. The overture was Goldmark's Sakuntala, delightfully played, following which came The Serenaders, featuring a violinist and Armand Sjobvik, basso. A so-called "Fantasy" revealed the well known concert tenor, Judson House, in Schubert's Serenade, which he sang with artistic finesse, and Mlle. Klemova and M. Daks danced to Kreisler's Schon Rosmarin. The dance of the Mumpers presented for the first time a Werner Jaussen dance novelty, in which The Mark Strand Ballet Corps participated.

The feature picture, Sinners in Heaven, starred Bebe Daniels and Richard Dix. The story is by no means original, nor is the acting exceptionally good. Other cinema attractions were a Mack Sennett comedy and The Mark Strand Topical Review.

G. N.

## Frederic Persson Recovers

Frederic Persson had a very narrow escape from death early in June and was laid up for two months, but is now, fortunately, fully recovered.

It seems Mr. Persson was aboard a Ninth Avenue car at the rush hour. The car gave a sudden lurch at Seventy-first street and Broadway and he was pushed against the window, his right arm going through the glass. Before he could gain his freedom, the motorman stopped the car suddenly and the jagged piece of glass remaining in the window cut his arm near the shoulder, necessitating the taking of sixteen stitches by the doctor. Mr. Persson was informed, after all danger was over, that had the cut been three-quarters of an inch closer, the jugular vein would have been cut.

Following a summer of enforced rest, Mr. Persson is again teaching in his New York studios and anticipates a busy season.

## Münz Creates Enthusiasm in Australia

According to a review in The Sydney Daily Telegram, Mieczyslaw Münz's second concerto in that city, on July 29, created "marked enthusiasm and prolonged applause." The paper also says: "The Chopin group gave much pleasure" and speaks of his playing of the Liszt St. Francis Walking on the Waves as "an exceedingly imposing and noble rendering of this difficult composition."



## ACROSS THE COUNTRY

Birmingham, Ala. (See letter on another page.)

Boston, Mass. (See letter on another page.)

**Cheyenne, Wyo., September 8.**—Musical circles have extended a warm welcome to Mrs. Stanley H. Gill, who, until her marriage a month ago, was Frances Jensen, one of the well known vocalists and all-around musicians of Salt Lake City and Mount Pleasant, Utah. Mrs. Gill has a lovely soprano voice for which she is in great demand as a church soloist. She is also a harpist of ability and a good pianist as well. Her first public appearance in Cheyenne was as offertory soloist on the morning of September 7, when she sang Van de Water's *The Lord Is My Shepherd*, at the Presbyterian Church. Mrs. Gill will spend her time equally between Pine Bluffs and Cheyenne.

The Oberfelder series will open on October 24 with the presentation of Idelle Patterson, soprano, instead of Miss Van Gordon as previously announced.

Laura Lee, organist-director of the First Methodist Church, a member of the American Guild of Organists and one of Cheyenne's best known music teachers, is seriously ill in Denver. Until her recovery, Miss Lee's place at the Methodist organ will be taken by a pupil, Hazel Flitten. W. L. L.

Chicago, Ill. (See letter on another page.)

**Columbus, Ohio, August 31.**—Ethel Glenn Hier, of New York City, was appointed national musical advisor of Delta Omicron at the national board meeting of the sorority held here on August 13 and 14. The following national officers were present at the meetings: Mrs. James McClure (Columbus), president; Mrs. Bruce Grannis (Detroit, Mich.), vice-president; Frances Jones (Cincinnati), treasurer; Marjorie McGarragh (Columbus), secretary; Ray O'Donnell, alumnae president (Columbus). Mrs. Paul William Laurence, editor of the wheel (Bloomington, Ind.) Mrs. Guy Bevier Williams (Detroit) was appointed installing officer, to take the place of Helen Paule Hebestreit (Cincinnati) who resigned because of her many other duties. Mrs. Hebestreit has been a faithful national officer for several years. The national board has issued an All American Women Composers' program for all chapters to follow during the coming year. This is under the direct supervision of Mrs. Karl Babb (Xenia, Ohio).

Delta Omicron voted to give toward the endowment fund for the MacDowell Colony. As soon as more studios are needed Delta Omicron will erect one.

Mrs. John Clinton Maxwell, formerly Margaret Perry of Lincoln, Neb., is numbered among the promising young singers in New York and is meeting with splendid success, particularly for so young an artist. Mrs. Maxwell is the soprano soloist at the Mt. Zion Temple of New York and also at the First Reformed Church of Brooklyn. She is a graduate of the University of Nebraska and a member of the Alpha Omicron Pi Sorority. Among the many university honorary organizations of which she is a member are Delta Omicron and Alpha Rho Tau. Her husband is a member of the Mendelssohn Glee Club of New York; tenor

soloist at the First Reformed Church and the Mt. Zion Temple.

Carrie B. Raymond, musical director of the University of Nebraska Chorus and String Quartet, was presented with the Kiwanis Club service medal for her work in art and music, at Lincoln, Neb. Mrs. Raymond is the sorority mother of the Theta chapter of Delta Omicron Musical Sorority.

Lenore Burkett is in Europe this summer studying under some of the foreign masters. She has been made head of the Fine Arts College of Cotner University at Bethany, Neb. She will still retain her connection as instructor in voice at the Walter Wheatley Studios in Lincoln. L.

Portland, Ore. (See Music On the Pacific Slope.)

**San Antonio, Tex., September 3.**—An interesting program was given recently by Ben Reyes Retana, tenor, an advanced student of the Conservatory of the City of Mexico. He was assisted by Celia Trevino, violinist, and Madalena Prince, pianist and accompanist. All the numbers were given with fine artistry and the performers received enthusiastic applause.

An entertaining program, arranged by Mrs. I. K. Garrett, Hattie Rankin and O. W. Stapleton, was given August 20 with the following participating: Roy Repass, organist; Elsa Harms, contralto; Edwin Bradford, xylophonist; David Ormesher, tenor; Frederick Abbott, reader; Mrs. Harry Leap, organist; Mrs. Everett Wilson, soprano, and Julien Paul Blitz, cellist. Mrs. Leap and Mr. Repass were also the accompanists.

An organ recital which created much interest was given on August 21 by Helen Oliphant Bates, a San Antonio girl who recently returned from a prolonged stay in the east where she studied piano, pipe organ, harmony and composition. Numbers given were by Rheinberger, Schubert, Widor, Mendelssohn, Dethier, West, Salome and Dubois. Of particular interest were two of her own compositions, *Monastery Chant* and *Idyll*. All numbers displayed fine musicianship and splendid technic. The entire program was played from memory.

Julien Paul Blitz presented a program of old time melodies, August 29, for the Rotary Club. The concert was given by the San Antonio Philharmonic Society, an orchestral organization of thirty-five professional and student members. The entire program was greatly enjoyed by the club.

The Clara Duggan Madison Studios, affiliated with the Cincinnati Conservatory of Music, will begin the fall term September 8. Mrs. Madison will teach piano, history of music and musical appreciation. Helen Oliphant Bates will teach organ harmony and musical analysis and G. Morgan Niggli will teach violin and ensemble. S. W.

Seattle, Wash. (See Music On the Pacific Slope.)

**Waterbury, Conn., September 6.**—Paul Prentzel has announced the following series of subscription concerts: Buckingham Hall—November 19, Vladimir De Pachmann; December 2, Bronislaw Huberman, violinist, with Queena Mario, lyric coloratura soprano; at Poli's Palace—January 11, Giovanni Martinelli, tenor; February 22, Maria Jeritza. Mr. Prentzel also expects to bring several other singers and instrumentalists during the season.

Laeta Hartley, concert pianist, soloist with the Boston Symphony, has returned to Waterbury and will again be a member of the faculty of Saint Margaret's School, taking the place of Marcia Bailey, now studying abroad. She will spend part of each week here teaching. She has had as her guests this summer, Olin Rogers, tenor, pupil of Bruno Huhn, his accompanist, Mary Patterson, and Virginia Zeiler, pianist—all of Petersburg, Va.

With the opening of Westover and Saint Margaret's Schools, the school glee clubs, under the direction of Isaac B. Clark, are beginning their work and expect to capture

more prizes in school contests. Already the churches have begun preparation for musical services as their choirs re-assemble after the summer vacation.

Charles W. Platt, local baritone church singer, has been studying at the Yale Music School for some months past, and sang at the closing recital in June.

The Eastern Star Choir, under the leadership of Pearl Fulton, will begin its rehearsals in the near future. One of its leading contralto members, Mrs. I. B. Dunfield, died early last season, and her loss is greatly deplored.

Ethel Ziglitzki, who has won recognition as a concert singer, is engaged in teaching at her home here a portion of each week.

A recent visitor to the city was Julia A. Rogers of Providence, R. I., a niece of the late Maria Brainerd, a leading oratorio and concert singer of the fifties, who was soprano soloist at St. John's Episcopal church here some thirty years ago.

Mr. and Mrs. George L. Burwell are doing some excellent musical work here and in Watertown this season. K. W. N.

## FOREIGN NEWS IN BRIEF

(Continued from page 5)

dred millions of crowns (\$1,500). The costs will be paid by the municipality of Vienna, as the premiere, under Schönberg's baton, will be one of the principal features of the Municipal Music Festival, which opens the middle of September. The city of Vienna also defrays the cost of the complete reconstruction and enlargement of the orchestral pit of the Volksoper (the scene of the production) which became necessary to make room for Schönberg's orchestra, and which will benefit the Volksoper's future Wagner performances. P. B.

BRUNO WALTER CONDUCTS VIENNA PHILHARMONIC.

Vienna, August 25.—The Vienna Philharmonic Orchestra, whose members frustrated the Salzburg Festival by their refusal to interrupt their vacation for these concerts, are less yielding in the face of gold mark salaries. They left last night for a concert tour of Munich, Nürnberg, Karls-

ruhe, Mannheim and Cologne, and the notable feature of the tour is that the orchestra is headed not by Weingartner, its regular conductor, nor by Strauss or Schalk, but by Bruno Walter. P. B.

JERITZA TO SING PUCCINI'S TURANDOT.

Vienna, August 23.—The Vienna Staatsoper announces that Strauss has made contracts for the German premiere of Puccini's new opera, *Turandot*, for Vienna. It is intended to produce the work here early in the spring. Mme. Jeritza and Lotte Lehmann will sing the leading roles. P. B.

NEW CHORAL SYMPHONY TO HAVE LONDON PREMIERE THIS FALL.

London, September 5.—Gustav Holst has just completed a choral symphony, of which the premiere is to be given in London this fall. Each of the four movements is a setting of one of Keats' poems, the slow movement being set to the *Ode to a Grecian Urn*. G. C.



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**VOICE TRIALS** for the Chorus of the Oratorio Society, N. Y., have taken place on Monday and Tuesday evenings, September 15th and 16th, respectively, at the parlors of the Chamber of Music, Carnegie Hall, from 7:30 to 9:00 p. m. Additional trials will take place every Thursday from 7:00 to 7:30 at the same place beginning September 25 and continuing until October 16. Candidates for the Chorus should write to the office of the Society at 1 West 34th Street, New York City. Mr. Albert Stoessel, conductor, will judge the voices. A delightful season of choral composition is to be anticipated with Brahms' "Requiem," Gustav Holst's "Hymn of Jesus" (first time in America), the 100th and 101st performances of Handel's "Messiah," and the "Beatitudes" by Cesare Franck.

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### De Horvath's Success in Michigan

Upon Cecile de Horvath's recent appearance before the Saint Cecilia Society in Grand Rapids, Mich., the local press pronounced her pianistic qualities as "prodigious." After the recital the members of the society entertained her at a special luncheon given in her honor, after which the young virtuoso was prevailed upon to make a speech. The Grand Rapids Press continues as follows:

"Brilliant pianistically, gifted with a wealth of temperament and possessing original ideas in the interpretation of both the classical and the ultra-modern schools, Mme. Cecile de Horvath played an imposing program.

"Mme. de Horvath is a gifted pianist. She is a young American who made her debut in Berlin a few years ago and since then has concertized in Europe and America, also having played with many of the great orchestras. The prelude, fugue and variations arranged by Harold Bauer she played with vigor, and interpreted it with analytical niceties. The Chopin scherzo in E major, one of the composer's greater works, was given an heroic interpretation.

"Mme. de Horvath is very interesting in such ultra-modern music as the Cradle Song by Palmgren, the March of the Wooden Soldiers by Goossens, in which she infused a charming sense of humor. She played the Percy Grainger added number with dazzling rhythm. Her technical brilliancy and pianistic qualities were prodigious in the Etude

in E flat major by Paganini-Liszt. She pounced upon the bravura passages in the bass, exhausting the resources of the piano, and played the delicate passages with poetic charm. She also gave a vigorous interpretation of the Mendelssohn-Liszt Wedding March and Dance of the Elves."

### CINCINNATI NOTES

Cincinnati, Ohio, September 7.—The Cincinnati Conservatory of Music began its fifty-eighth winter session on September 2 with a large number of students. There were a number of free scholarships given to the competing students, the results of which have not yet been announced. In addition to the regular staff, there will be a number of new teachers. Among them is Parvin W. Titus, who will have charge of the organ department, and will play the new three-manual organ, which is at present being installed. He comes from Roselle Park, N. J., and was trained at the institute of Musical Art in New York, under the supervision of the Belgian organist, Gaston Dethier. He later studied under Percy Goetschius and Franklin W. Robinson and has been organist in New Orleans at Christ Church Cathedral, as well as instructor at Sophie Newcomb College. Another addition to the faculty is Etelka Evans who will assist in the violin department. She has taught in the Southwestern University in Texas, being head of the music department there.

The forty-seventh year of the College of Music enjoyed an auspicious opening on September 1. The past year was the most prosperous enjoyed by the college in attendance, but the present year surpasses the previous record. In addition to the large faculty it was necessary to add to the teaching staff. The new members of the faculty include Sarah Yancy Cline, who will be director of the Public School Music department; Margaret Quinn Finney, in the piano department, and Richard A. Fluke, baritone, who will have charge of a new department, the training of boy chorists. Louise C. Lee will teach the young violin students. Cora Craig Nash will have charge of the juvenile department. A new department of expression and public speaking has been inaugurated in charge of Eva Pownall. Another addition to the violin department is Erich Sorantin, Austrian violin virtuoso, has been a teacher in the Vienna Conservatory of Music and has appeared in Europe and South America. In addition to teaching he will appear in the college concerts and recitals during the year. Free and partial scholarships were awarded this week, the examinations being held on August 30 and 31.

The Goldenburg School will open for its nineteenth year on September 8. A reception was given the students on September 6 by Mrs. William Smith Goldenburg who has just returned from New York where she was engaged in professional work. Tille Hahn will again have charge of the department of stage dancing, assisted by Florella Goldenburg.

A feature of the coming symphony concerts by the Cincinnati Symphony Orchestra will be Wanda Landowska. The first soloist of the season is to be Dusolina Giannini, dramatic soprano, who will be heard on November 7 and 8.

Dr. I. N. Elsenheimer, for some years a professor at the College of Music, was a recent visitor to this city. Henry C. Lerch returned from New York and Boston and reopened his studio on September 2.

Barrett Spach, formerly connected with the Mannes School of Music in New York and a pupil of Alfred Cor-

tot in Paris, is now a member of the Cincinnati Conservatory of Music faculty. He will teach solfeggio and piano. He enjoys a fine reputation as a teacher and will add to the faculty in every way.

Italo Picchi, basso, has opened a studio in the Odd Fellows' Temple.

Lillie Finn has returned home after a trip through the east and Canada. She has resumed her teaching in North Cincinnati.

Among the notable musicians to be heard in Cincinnati this season are Schumann-Heink in the middle of November, and Heifetz on December 9.

W. W.

### Liszniewska Plays at Hollywood Bowl

At the symphony concert on August 19 at Hollywood Bowl, California, Marguerite Melville Liszniewska carried off the honors, playing the Schumann concerto under the baton of Alfred Hertz. The Los Angeles Times said it was the "piece de resistance" of the evening, and continued: "Fine piano tone, melody outlining the contours of the composition, and an intelligible and rich interpretation, marked her style. While harmony and rhythm are always beautifully correct in her playing, she is primarily a melodist, for into her melodies she imbues life, and the composition sings itself, as it were, as if of its own volition, with little ideas and originalities of its own, and yet without trammeling the toes of tradition. And again—those melodies—every tone a pearl, rich, lustrous!"

The Argonaut said: "Los Angeles has not often heard a tone of more loveliness, as when Marguerite Melville Liszniewska played the Schumann concerto, and despite the peculiar conditions which make it hard for the pianist to be at her best in that regard when playing outdoors. Mme. Liszniewska's playing is limpid and endowed with an abundance of luscious hues. One felt the spell of a strong musical personality, who well reflects the romantic moods of the work. This is a very songful concerto and Liszniewska's playing in phrasing and spirit was songlike, of a lovable simplicity."

Mme. Liszniewska has prolonged her stay in Los Angeles for a couple of weeks to satisfy the demand for lessons from many of her former pupils.

### Harold Morris Resumes Teaching

Harold Morris, the well known pianist-composer, will again be a member of the faculty of the Institute of Musical Art in New York. This will be his fourth consecutive year at that school. During the past season he had students graduate from both the graduate and post-graduate departments, and several who appeared in individual recitals of comprehensive scope. Mr. Morris recently returned to New York from his summer camp in New Hampshire, where he was busy preparing programs for the coming season and composing. He has resumed teaching at his private studio. Mrs. Morris also has opened her studio; she has a number of gifted students in her classes.

### Samaroff Plays to Sold-Out House

Olga Samaroff's piano recital at the Building of Arts, Bar Harbor, August 23, was completely sold out, and it was necessary to place extra chairs in the aisles to accommodate admirers who had delayed too long in purchasing their tickets.

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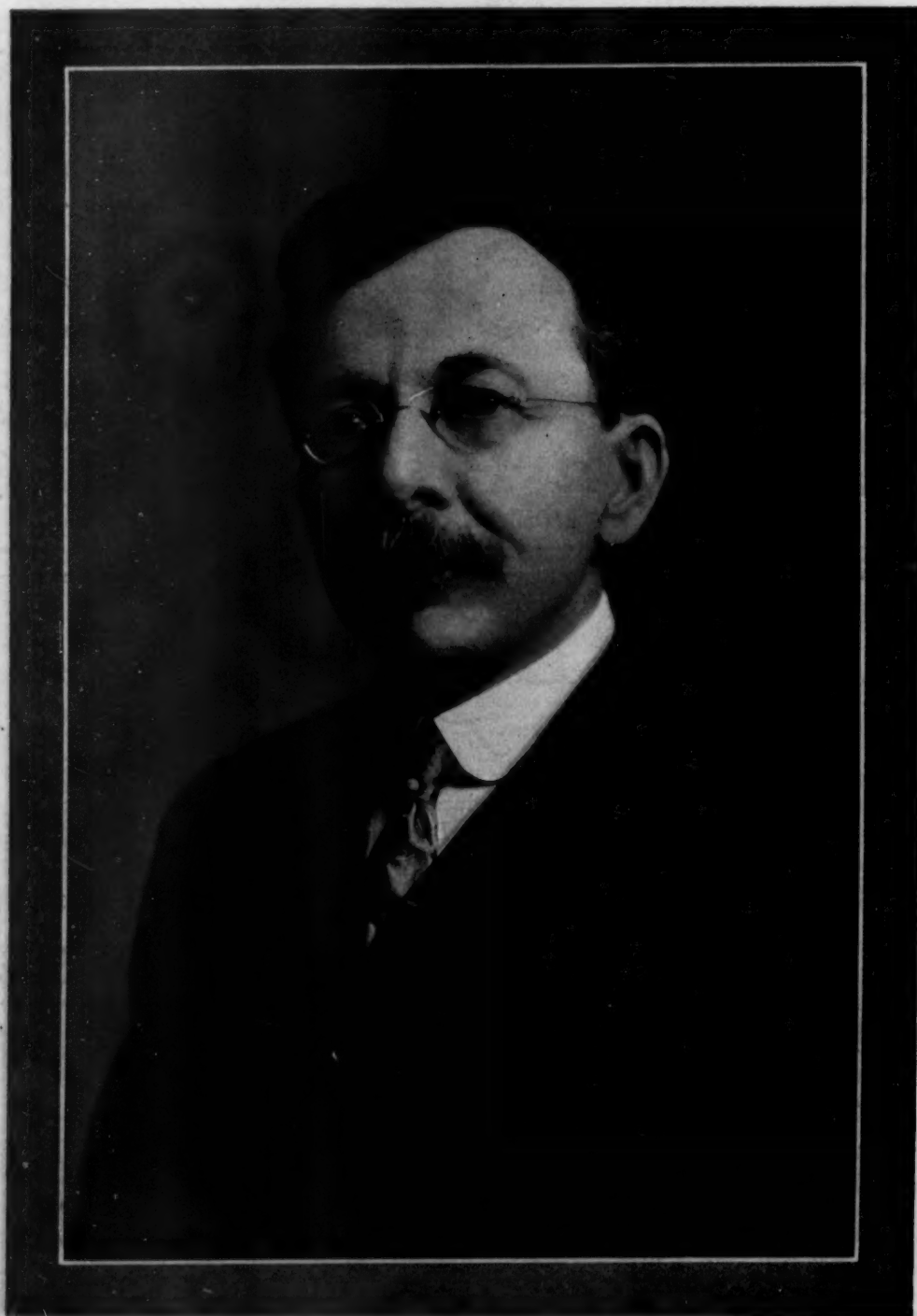
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